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# Tampa Book Arts Studio

Sunday, March 23, 2008

## Welford Taylor Introduces Woodcut Artist J. J. Lankes



Please join us at the University of Tampa Library on Tuesday, April 1, at 3 p.m. for a short talk by Welford Dunaway Taylor of Richmond, Virginia, entitled "A Brief Introduction to J. J. Lankes, His Work and His Press."

Prof. Taylor edited the splendid new edition of J. J. Lankes's *A WOODCUT MANUAL* for the University of Tampa Press in 2006, and was instrumental in arranging for the Tampa Book Arts Studio to acquire Lankes's 1848 Washington handpress on long-term loan. He is the leading authority on Lankes, one of the premier American woodcut artists of the 20th century, best-known for his many collaborations with Robert Frost.

Prof. Taylor will speak at 3 p.m. in the MacDonald-Kelce Library, second floor, room AV 2. Original prints and publications by Lankes, some of which were given to the Tampa Book Arts Studio collection by Prof. Taylor, will be on display to illustrate the talk.

Welford Dunaway Taylor taught American literature for forty years at The University of Richmond, retiring in 2004 as James A. Bostwick Professor of English, Emeritus. He is the author of numerous books on American literature and the graphic arts, including *THE WOODCUT ART OF J. J. LANKES, ROBERT FROST AND J. J. LANKES: RIDERS ON PEGASUS, SHERWOOD ANDERSON*, and *REGARDING ELLEN GLASGOW: ESSAYS FOR CONTEMPORARY READERS*.

The event is free and open to the public, but seating is limited. RSVP to 813-257-3099 or by email to [utpress@ut.edu](mailto:utpress@ut.edu) to reserve a seat.

Posted by Tampa Review & Tampa Press at 8:46 PM [No comments:](#)



### About the Studio

The Tampa Book Arts Studio includes a working letterpress printshop with equipment from the 19th and early 20th centuries. The [Book Arts Studio Library Collections](#) are centered on the age of letterpress printing, with a special emphasis on private and independent presses; examples from more than 600 presses are represented. The collection now totals more than 10,000 items, including the Lee J. Harter Collection of Books about Books, the J. B. Dobkin Peter Pauper Press Collection, the Dobkin Collection of 19th Century Letter Writing Manuals, and the Les Feller Family Collections.

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Wednesday, March 12, 2008

## Preserving Traditional Arts & Crafts of the Book

The Tampa Book Arts Studio preserves the traditional arts and crafts of letterpress printing and fine bookmaking. Operated by the University of Tampa Press, the Studio allows students and visitors to experience a historic collection of antique printing presses and equipment. Its library of books about books, including rare books, private press publications, and samples of historic and artistic letterpress printing is a non-circulating research collection of national distinction.

Programs, exhibits, and workshops offer hands-on experiences that will change your understanding of the book and enrich your appreciation for a great tradition.

The Friends of Tampa Book Arts Studio foster and support the work and programs of TBAS. Members receive discounts on publications and special events as well as many other benefits. Please consider lending your support with an annual tax-deductible membership donation of \$25. Email us for details.

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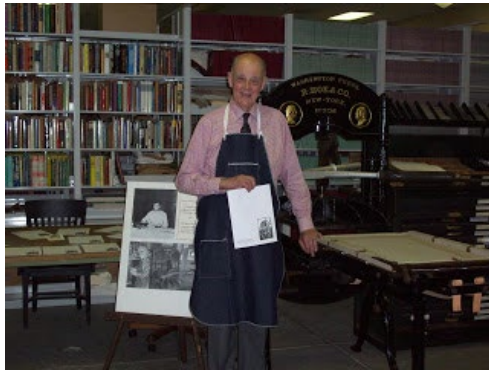
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# Tampa Book Arts Studio

Saturday, April 5, 2008

## Lankes Scholar Speaks to Friends of Book Arts



Dr. Welford D. Taylor, America's leading scholar on the work of woodcut artist J. J. Lankes, spoke to the Friends of Tampa Book Arts Studio at the University of Tampa Library April 1.

Dr. Taylor described some of the formative events and influences upon Lankes as an artist and printer. During his talk, he illustrated major subjects, styles, and techniques in the work of Lankes by showing original prints from the Book Arts Studio Special Collections. He also had brought two original Lankes woodcut blocks from his personal collection for those attending the event to inspect.

The talk was followed by informal conversation and refreshments, with a chance for everyone to more closely examine the selection of prints and the original blocks.

Then those attending were invited to the Book Arts Studio in the Library Annex to print a keepsake: a French-fold notecard featuring J. J. Lankes's "Bee and Clover" woodcut, which each participant printed on Lankes's 1848 Hoe Washington Press. In the photo Dr. Taylor stands at the Lankes press with a copy of the printed keepsake. The display board near the press includes a photo of J. J. Lankes in his studio in 1926, and a later photo of his son, J. B. Lankes, at work on his father's press.

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# Tampa Book Arts Studio

Sunday, May 4, 2008

American Amateur Press Association in Tampa June 12-14, 2008



The Tampa Book Arts Studio at the University of Tampa joins AAPA in inviting you to the 2008 convention of the American Amateur Press Association in Tampa, Florida, June 12-14.

Presentations, panels and demonstrations should satisfy the tastes of anyone interested in writing, printing or publishing. Programs and activities are open to AAPA members and Friends of TBAS.

Membership information and arrangements for non-member registrations can be obtained by email from [utpress@ut.edu](mailto:utpress@ut.edu).

Members planning to attend the convention must make reservations at the Howard Johnson Plaza Hotel BY MAY 13 in order to receive the special low rate (\$85 a night, for either a single or double room). To do so, you must call Maureen McGuire at (813) 223-1351 or FAX at (813) 229-2358. The mail address is 111 West Fortune Street, Tampa FL 33602.

Some of the sessions will include:

- A Mike Anderson talk with PowerPoint visuals on the steps he took from computer to typesetter to reproduce the typeface used by Gutenberg in printing his first Bible.
- A panel discussion by several members on the subject, “How I Got My Book Published.”
- Damien Diachenko on creative computer designs in amateur journals.
- Rich Hopkins on re-creating in metal type the first page of the first newspaper published in Salem, N.C., for display on a period press at Old Salem Museums and Gardens.
- Sean Donnelly on rediscovering the work of amateur printer Walter J. Coates (1880-1941).
- Printing and typesetting demonstrations and hands-on activities in the Tampa Book Arts Studio.

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# Tampa Book Arts Studio

Wednesday, June 25, 2008

## AAPA Convention 2008: A Review

By Sean Donnelly

This year's convention of the American Amateur Press Association was a great success. President Leland Hawes reports that 49 people attended one or more of the events — 25 members of the AAPA and 24 visitors. This turn-out gratifies everyone who worked for several months to make the annual convention a memorable weekend here in Tampa. The co-hosts of the convention — Leland Hawes along with Richard Mathews and Sean Donnelly of the TBAS — couldn't have done it without the help of many friends, especially (in random order) Victoria Alt, Carl Mario Nudi, Henry Wehle, J. B. Dobkin, Marlyn Pethe, Bill Moss, Gene Hancock, Cynthia Gandee, Gianna Russo, Bob Turner, Jeanette Weiss, Frank Lidiak, Chang Ashby, Curtis White, and Luis Barragan.

The convention's success can be credited to the wide variety of engaging presentations, panel discussions, and hands-on experiences it offered. The conventioners who arrived Thursday gathered for a traditional Chinese dinner at Hao Wah in South Tampa. Early the next morning the convention officially convened at the Macdonald-Kelce Library at the University of Tampa. The lobby greeted visitors with several displays: an array of vintage printing artifacts loaned



by Gene Hancock; a sampling of century-old amateur journals; another display of early AAPA papers; a tribute to long-time member Fred Liddle; and large displays devoted to the work by special guests Mike Anderson and Richard Hopkins. Brief "welcomes" by Richard Mathews (Director of the TBAS), Marlyn Pethe, (Director of the Library), and J. B. Dobkin (Chief of the TBAS collections) were followed by Mike Anderson's talk on his re-creation of Johann Gutenberg's original "D-K" type, created about 1440. A slide show chronicled the painstaking care Mike took in studying the type, cutting his own mats, and casting a font from those mats. Gutenberg's type posed an interesting challenge — some letters occur in multiple forms, notably the letter "i." Mike explained that Gutenberg made these variations in imitation of handwriting because his printed books competed with the work of scribes. Lunch at the Valencia Gardens followed Mike's talk. [This writer sat between Gene Hancock and George Hamilton and enjoyed listening to them "talk shop" about presses and printing equipment.] We returned to the library after lunch for a talk by Rich Hopkins, of the Hill & Dale Private Press and Typefoundry, about making type for handsetting and re-creating a historic newspaper page in metal type with his Monotype casters. Rich starred in and directed a video tour of his plant, located in the basement of his West Virginia home. We saw the machines in operation and marveled at Rich's fusion of old and new technologies — one of his Monotype composition casters is run by a Mac computer!

By mid-afternoon, having nourished our bodies and minds, we were ready to get our hands dirty at the Book Arts



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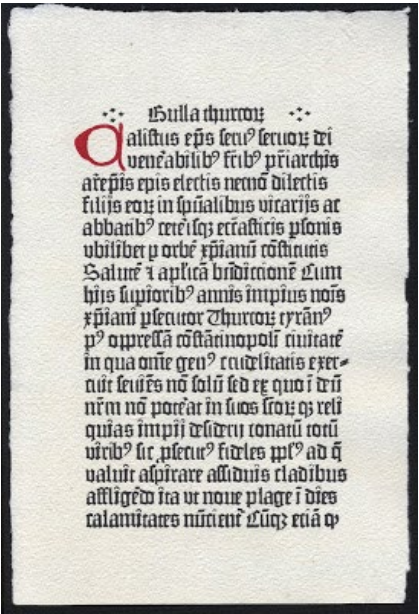
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Studio. Located in the Library Annex on the west side of the university's campus, TBAS is home to a variety of letterpress equipment. The gem of the collection, on loan from the University of Richmond Museums, is the 1848 Washington Hoe press once owned by woodcut artist J. J. Lankes. Conventioneers also found a Vandercook 4, an Intertype, an 1856 Washington Hoe, a Ludlow caster, and hundreds of cases of type for handsetting. Veteran printer and typesetter Henry Wehle was ready and waiting to demonstrate the Intertype: a machine beyond the dreams of Rube Goldberg. Henry's knowledge is encyclopedic, and his enthusiasm is infectious. He is a marvel to behold as he climbs around the Intertype . . . pulling levers, loading magazines full of mats . . . oiling this, tuning that.

While Henry demonstrated the Intertype, everyone had a chance to print their own keepsake on the Lankes press and the Vandercook. Mike Anderson provided a form that recreated Gutenberg's Calixtus Bull of 1456, as well as the hand-made paper on which to print it. Each visitor had a chance to experience the art of printing as Gutenberg conceived it — inking the form, placing the paper to be printed between the tympan and frisket of the Lankes press, rolling the bed under the platen, pulling the handle to make the impression, and then appreciating the result. To finish the keepsake, it was walked over to the Vandercook for the printing of the initial letter "C" in red. Registration proved to be a challenge, but Mike Anderson quickly solved the problem and everyone had a beautiful letterpress keepsake to take home.



Dinner on Friday night was "on your own." Stumps at Channelside hosted Richard Mathews, Mike Anderson, Sean Donnelly, Rich Hopkins, George Hamilton, and Michael Delgado. Discussion was lively — in fact too lively to give any details on this family-friendly blog — and we all had a great time together. It's hoped that everyone else had a fine time wherever they met to break bread.

The convention served up a traditional program of talks and panels on Saturday at the Howard Johnson in downtown Tampa. Joe Diachenko opened the morning with practical advice on typography and the design of an appealing amateur journal. Long-time newspapermen Al Hutchison and Charlie Robins discussed the fate of print media and the future of newspapers. Sean Donnelly gave a presentation on Walter John Coates (1880-1941), a Vermont poet, amateur journalist, proprietor of the Driftwind Press, and publisher of *Driftwind* magazine. George Hamilton, a long-time resident of Vienna, Austria, gave a lively talk on his experiences as a travel writer. Bob Tauber and Dale Starr, of Ohio State Libraries' Logan Elm Press, revealed what went on behind the scenes during the planning and printing of their book, *Cat & Mouse*. Local authors Jack Fernandez and Andy Huse talked about their experiences in getting their books published. The convention officially ended that evening with a group photograph and a banquet dinner. Steve Otto, a columnist for the *Tampa Tribune*, gave an entertaining talk that touched on his travels with Leland Hawes, his search for the elusive Skunk Ape, and the future of print media.

Many conventioneers adjourned to the hospitality suite on the 14th floor. Leland had it stocked with beer, soda, and snacks, but thanks to a donation from Dale Starr and Joe Diachenko we added four more exotic beers to the fridge. We talked and drank until nearly midnight, and bid one another goodbye, until next year, with great reluctance.

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For more points of view and photos of the convention, please visit these links:

<http://picasaweb.google.com/AmericanAPA/AAPA2008Convention>

<http://americanapa.blogspot.com>



The convention photo: seated on floor, Max Feland, Dale Starr, Bob Tauber, Rich Hopkins, and Jack Scott; seated in chairs, Helen Doolittle, Jim Doolittle, Jiyani Lawson, Linda Donaldson, George Hamilton, Susan Petrone; first standing row, Sylvia Fernandez, Carol Robins, Betty Liddle, Fred Liddle, Joe Diachenko, Maurine Scott, Sue Tihansky, Mike Anderson; back row standing, Ray Jerland, Jack Fernandez, Charlie Robins, Sean Donnelly, Michael Delgado, Richard Mathews, Steve Otto, Leland Hawes, Jack Walsh, and Dianne Otto.

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# Tampa Book Arts Studio

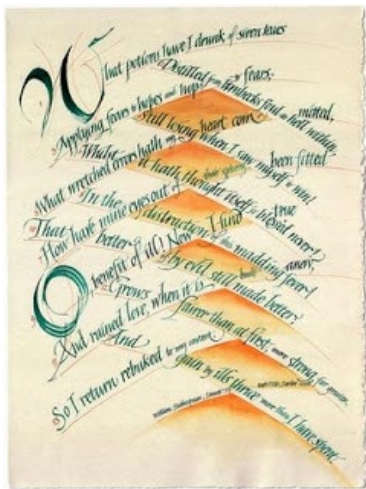
Sunday, September 14, 2008

## "Shakespeare Appears in a Florida Scriptorium": An Illustrated Talk by Calligrapher Ruth Pettis



The word “calligraphy” contains echoes of the Greek words for beauty (*kallos*) and for writing (*graphe*). For thousands of years before the invention of printing, calligraphy was *the* way of making books. In the centuries since Gutenberg, calligraphic letterforms and page arrangements have inspired type design and book design—and have continued to inspire the public with compelling fusions of the art of beautiful writing with beautiful and significant expressions in language.

St. Petersburg calligrapher Ruth Pettis has earned a national reputation as one of the distinguished calligraphers of our day. Her passion for calligraphy and penchant for experiential research have led her to travels in the Orient, Middle East, and Europe, and her knowledge and mastery of ancient writing as well as creative modern lettering are evident in her sensitive treatment of word as image.



Over the past few decades, Pettis has engaged in the regular practice of writing spontaneously in a studio setting together with other dedicated practitioners, bringing to a well-lit Florida sunroom the



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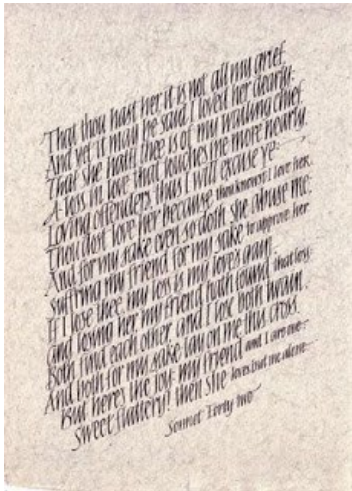
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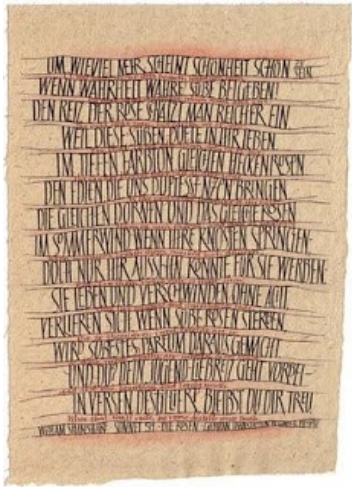
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traditions and practice of the medieval scriptorium.

Pettis will share her insights and artistry at the University of Tampa’s Macdonald-Kelce Library in a free presentation on October 8, 2008, at 4 p.m. when she presents a talk entitled "Shakespeare Appears in a Florida Scriptorium." Pettis will discuss the scriptorium experience and illustrate her talk with samples from the sonnets of Shakespeare that she has completed during scriptorium work over the last few years.



The event, sponsored by the University of Tampa Book Arts Studio and its Friends, and the Friends of the Library at the University of Tampa, is free and open to the public.



For questions or to reserve a seat, contact the University of Tampa Press at 813-253-6266 or email [utpress@ut.edu](mailto:utpress@ut.edu)

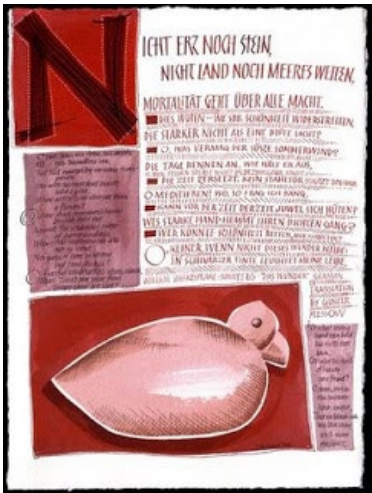
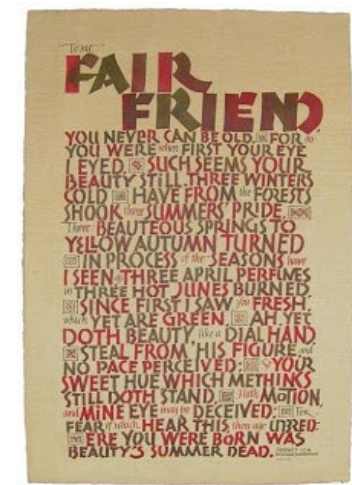
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# Tampa Book Arts Studio

Thursday, January 29, 2009

## Celebrate the Vandercook Press Centennial with an Introductory Paul Moxon Workshop in Tampa



This year (2009) marks the Centennial of the Vandercook Press. The Tampa Book Arts Studio will celebrate it with a visit and workshop with one of the country's best-known masters of the press, Paul Moxon, shown above presenting his Vandercook Maintenance Workshop at the School of Visual Concepts in Seattle.

A full-day introductory workshop will be held on Saturday, February 28, at the Tampa Book Arts Studio. Registration is \$125, including materials. Enrollment will be limited to ten.

Information is available by email from [utpress@ut.edu](mailto:utpress@ut.edu).

The Studio also hopes to schedule a short, illustrated talk by Moxon on the history of the Vandercook Press. Please check back for updates on that event. And to learn more about the Vandercook Press and Paul Moxon, browse

<http://vandercookpress.info/>

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# Tampa Book Arts Studio

Tuesday, May 12, 2009

## Paul Moxon Leads a Tampa Celebration of the Vandercook Press Centennial

Paul Moxon conducted a day-long workshop for eight participants, and a half-dozen friends of TBAS, on Saturday, February 28. The attendees were Denise Bookwalter, Lee Harrer, Sara Mantle, Megan Mitchell, Anne Stagg, Hal Sterne, Cat Thompson, and Jonathan Vaughan, along with Don Black, Sean Donnelly, Richard Mathews, Carl Nudi, Bob Turner, and Henry Wehle. The morning began with an introductory session at the studio, followed by Paul's presentation on the history of the Vandercook at the Macdonald-Kelce Library, and then an afternoon of printing back at the studio.



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A Visit with Hal Sterne



Several friends of the TBAS made a pilgrimage earlier this year to visit Harold "Hal" Sterne. Hal has a long history in the printing industry, starting with a high school course in letterpress printing. The 1978 first edition of his *Catalogue of Nineteenth Century Printing Presses* was a valuable and pioneering resource; it was reissued in an expanded edition in 2001 from Oak Knoll Press and The British Library.

Another influential contribution to letterpress printing occurred when Hal and a partner bought and preserved the name and assets of the famed Vandercook Press/Vandersons Company, and later the Kelsey Company, eventually passing the torch to Fritz Klinke and his NA Graphics. Though retired now, Hal maintains a comfortably crowded letterpress studio in a Bohemian setting near downtown Sarasota. He met Richard Mathews, Sean Donnelly, Carl Nudi, and Leland Hawes there on January 22, 2009, to give a tour and talk shop. One of the highlights, in the second photo below, is Hal's own Vandercook SP15 Press, which he once sold, only to find that it made its way safely home



to his shop eventually, like "the cat that came back"!



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# Tampa Book Arts Studio

Friday, July 10, 2009

## See Historic Letterpress Hand Printing August 1 at Tampa Book Arts Studio's OPEN STUDIO



The Tampa Book Arts Studio will open its doors to visitors from 2-4 pm Saturday, August 1, 2009. Those who stop by can see guest hand press printer Steve Heaver of Baltimore at work with TBAS staff and volunteers to print the studio's first limited-edition miniature book.

Heaver (shown in this Terry Chouinard photo doing late-night printing on his Reliance Press) is widely respected as a "printer's printer" whose meticulous presswork is legendary and whose knowledge of the traditional iron hand press is both broad and deep. His fine press editions from his own Hill Press are sought-after collector's items, and he is a past Chairman of the Fine Press Book Association (North America). In consultation with the Hostmann Steinberg ink company he developed "Hostmann Steinberg Special Oil Based Letterpress Ink," considered by many to be the finest ink available for letterpress work.

The ambitious project underway at TBAS is *LANKES: His Woodcut Miniatures*. This miniature edition will be the first-time gathering of twelve miniature woodcuts by the American artist J. J. Lankes (1884-1960), best known for his woodcut illustrations for books by Robert Frost and Sherwood Anderson, and it is being printed on Lankes's own 1848 Hoe Washington Press that he used in his studio to print his famous blocks.

The book includes an essay on the Lankes miniatures by Welford D. Taylor and short commentary on each cut by Parker C. Agelasto, both of them noted Lankes collectors and scholars.

Not only will the book be printed on a Lankes press, but also will be bound with Japanese papers originally purchased by J. J. Lankes for his own projected use in presenting his miniature cuts, though the project remained uncompleted at his death. This printing will be limited to 200 numbered copies for sale in boards covered with the Lankes Japanese paper in a hand binding by David Barry of Griffin Bindery. An additional 75 copies will be available in a deluxe edition leather binding, with Lankes Japanese endsheets, each copy signed by the editors. All proceeds will support the nonprofit Tampa Book Arts Studio at the University of Tampa.

Printer Steve Heaver will explain the traditional process of hand printing and answer printing questions from visitors during the session on August 1. He will be joined by Lankes expert Parker Agelasto, a historian of American printmaking who has served as Curatorial Assistant of prints and photographs at the Smithsonian American Art Museum and co-editor of the Washington Print Club Quarterly. Agelasto is currently compiling the catalogue raisonn  of prints by J. J. Lankes and will answer any Lankes-related questions.

Space is limited. Please RSVP at your earliest convenience to allow us to save a place for you:

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Phone: 813-257-3099



### About the Studio

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# Tampa Book Arts Studio

Tuesday, August 11, 2009

## Printing with Steve Heaver - Day 5

Work continued at high speed on Monday, the last day of Steve Heaver's visit to the TBAS. He worked with Carl, Laura, Richard, and Sean to wrap up the printing of the first sheet. By the end of the day, the second form was placed on the bed of the press, and the careful proofing and printing would begin again the next day.

*About the photos* 1) Carl and Laura inspect their work; 2) Carl and Laura working together on the press; 3) a buzz of activity; and 4) the second form is placed on the press.

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### About the Studio

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## Printing with Steve Heaver - Day 4

Sunday was not a day of rest at the Book Arts Studio. Too much work had to be done and we didn't want to lose the momentum gained over the previous three days. Time was spent adjusting each page of text in the form, adding and removing underlay during an intensive trial-and-error process. A few lines were corrected with new castings made on the Intertype. By mid-day, it was time to print in earnest.

*About the photos* 1) Steve discussing a finer point of the project; 2) a marked-up page from a proof sheet showing problems with the underlay; 3) fixing the underlay; 4) the results of the improved underlay are apparent in this subsequent proof; 5) Carl resetting a line on the Intertype; 6) Richard replacing the line cast by Carl; 7) a stack of finished pages; and 8) a detail from the sheet showing a page spread.

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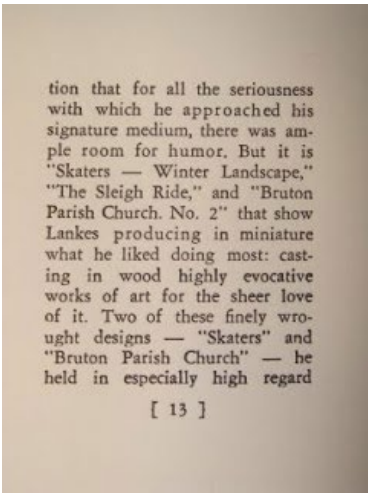
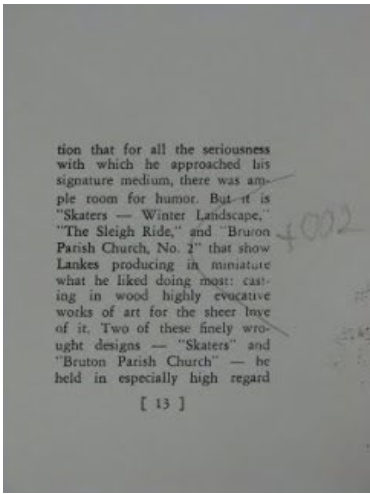
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  - Printing with Steve Heaver - Day 4
  - Printing with Steve Heaver - Day 3
  - Printing with Steve Heaver - Days 1 & 2

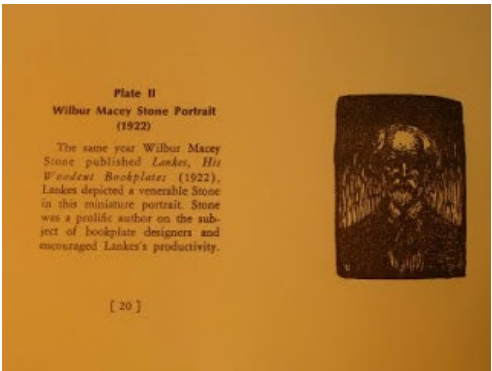
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### Printing with Steve Heaver - Day 3

Work began early on Saturday, August 1st, at the Book Arts Studio. A long series of preliminary proofs were pulled blind (without inking the form) to help the TBAS team identify issues with the packing and underlay. After addressing the most apparent problems, it was time to ink the form. A new, wide roller had been bought from Tarheel for the *Lankes* project, and a slab of marble served as a plate for inking. Steve demonstrated his technique for inking the roller consistently and gave everyone a chance to handle it.

Work continued through the early afternoon, and then guests began to arrive for the open house between 2 and 4 pm. More than two dozen printing enthusiasts came to observe work done on the hand press, connect with old friends and make new ones, and to get a spirited demonstration of the Intertype from our friend Henry Wehle. Among the visitors were Peter and Jeanne Meinke, Stephanie Gemperline, Elizabeth Hillman, Sue Tihansky and Jack Walsh, J. B. Dobkin, Lori Johns, Kim Cannon, Maggie Sage, Kathleen Ochshorn and her mom, Lois Touchton, Thuy Ma and her husband and daughter, Tim Kennedy, Tom Gessler and Thaddeus Root of the Museum of Fine Arts in St. Petersburg, and Leland Hawes.

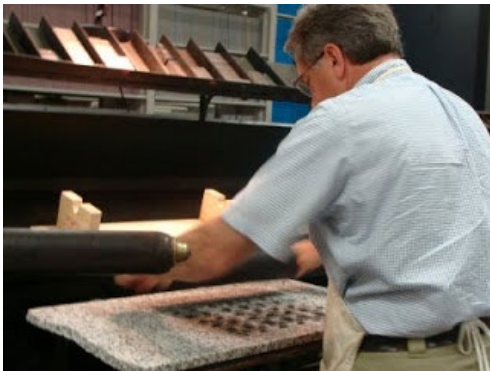
Some folks came from as far as Orlando and Sarasota for the occasion, but Parker C. Agelasto took the prize for longest distance traveled for the open house. He drove all the way from Richmond -- in one day! Parker wrote the notes for the Lankes book, and did a tremendous amount of work with Welford Taylor to prepare the book for publication. He didn't want to miss the chance to see the book go through the press. To augment the modest display of Lankes materials owned by the TBAS collections, Parker brought an original painting, bookplates, and gorgeous prints by Lankes for visitors to enjoy. He even brought along an original wood block loaned for the occasion by Welford Taylor, together with an original print from it, pulled on the press by J. J. Lankes. One immediately sees that reproductions do not do justice to the beauty of the original prints pulled by Lankes himself -- most of them printed on the 1848 Washington press now at the TBAS.

In addition to the original Lankes materials, the Open Studio presented a showing of fine bindings by David Barry, who will be binding this miniature book, fine printing from Steve Heaver's Hill Press in Baltimore, and an array of miniature books from the TBAS Library Collections given by Lee J. Harrer and J. B. Dobkin.

*About the photos* 1) Steve inks the roller; 2) Steve applying ink to the form; 3) Sean and Steve pulling an impression; 4) Steve, Richard, and Sean studying the results of an impression; 5) our friends Leland Hawes and J. Dobkin having a chat; 6) Parker Agelasto shares his enthusiasm for Lankes with Carl Nudi; 7) a few of the Lankes gems that Parker brought to share at the open house; 8) Henry Wehle holds court at his beloved Intertype as Peter and Jeanne Meinke, Tom Gessler, Thaddeus Root, and Tim Kennedy watch a demonstration.

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Thursday, August 6, 2009

Printing with Steve Heaver - Days 1 & 2

It has been more than a year since work first began on *Lankes, His Miniature Woodcuts*, an ambitious little project to collect J. J. Lankes's miniature woodcuts for the first time and reproduce them in a

miniature book, with an introduction by Welford D. Taylor and notes by Parker C. Agelasto. During that time the Tampa Book Arts Studio's associates -- Richard Mathews, Carl Mario Nudi, Henry Wehle, Leland Hawes, Janine Awai, Laura Theobald, and Sean Donnelly -- have prepared for the time when they would do the actual printing. First, Welford and Parker prepared their texts and provided scans of the original Lankes prints. Then, after suitable fonts were chosen from those available on the Intertype, Henry Wehle undertook the composition. High resolution scans were coordinated and prepared for plating here in Tampa, and Owosso Graphics in Michigan made photoengraved copper blocks of the Lankes cuts. Designing the appearance and structure of the book, arranging and editing the text, determining how the cuts and text blocks would be arranged, and then carrying out the imposition of the pages turned out to be complex and demanding tasks that fully engaged the collaborative talents of Richard Mathews, Carl Mario Nudi, and Henry Wehle over much of the spring and summer.

By mid-summer of this year enough effort had been spent preparing, and it was time to think about printing. The decision had been made to print the book on the 1848 Washington press once owned by Lankes. This posed challenges to everyone at TBAS, because the press had never before been used for fine book work, the bed of the press still had signs of rust and rumors of being "dished," and none of us had much experience printing on a hand press. If the job was going to be done well, then TBAS would need the assistance of an accomplished hand press printer. That's when Richard contacted Steve Heaver.



Steve Heaver operates The Hill Press in Baltimore. Among his letterpress books are editions of "The Story of the Unknown Church" by William Morris and "The Great Litany" by Thomas Cranmer. His work on such fine productions has given him the experience that the TBAS needed to print *Lankes* as well as could be done.

Steve arrived in Tampa on Thursday, July 30th, and he worked with Richard, Carl, Laura, and Sean until evening, re-covering the tympan and frisket and cleaning the press.

On Friday, the platen was adjusted, packing was added to the tympan, and then the guide pins were positioned on the frisket. After all this work was done, the first of four forms was positioned on the bed and locked in the chase, and it was time to pull blind impressions to check for problems with the make-ready and packing. Once Steve was satisfied with the results of blind proofing, the form was inked, and everyone worked late into the night making additional adjustments to the underlay and make-ready. It was exhausting but satisfying work.

*About the photos* 1) Laura Theobald admires a copy of "The Great Litany"; 2) Laura and Steve Heaver work on the tympan and frisket; 3) Laura helps Steve attach the frisket; 4) Richard Mathews adjusts the platen; 5) Steve cuts windows in the frisket; 6) Sean Donnelly and Steve add packing to the tympan; 7) Carl Nudi cuts mylar for the packing; 8) Steve locks up the chase; and 9) Steve examines a blind impression of the form made during early proofing.

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# Tampa Book Arts Studio

Tuesday, September 29, 2009

## Lankes: His Woodcut Miniatures

*Lankes: His Woodcut Miniatures*, the subject of a recent series of blogs detailing the printing of the book, is now available. This miniature was several years in the making, and despite its size, cost its makers much time, ink, sweat, and occasional tears.

It's available for sale at the [University of Tampa Press website](#) in two editions: a signed, leather-bound edition limited to 75 copies; and a 200-copy edition bound in boards covered in mulberry paper. There is also the option to purchase a slipcase, either to hold a single volume, or to hold two volumes if a buyer purchases one copy of each edition.



### About the Studio

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# Tampa Book Arts Studio

Saturday, January 23, 2010

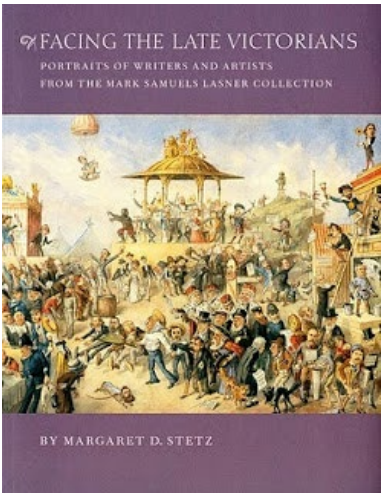
## Join Us March 13 for a Special Talk by Mark Samuels Lasner

Noted collector and scholar Mark Samuels Lasner will present a talk about his experiences while "COLLECTING THE LATE VICTORIANS" on Saturday, March 13, 2010, noon-12:45 at the MacDonald Kelce Library, University of Tampa. (At right is a portrait of James McNeill Whistler from his collection.)

This illustrated talk by Lasner, Senior Research Fellow at the University of Delaware Library, will complement an exhibit of items from his collections presented in "Facing the Late Victorians" at the H. B. Plant Museum. The show opens in March and will remain on view during the national conference of the Nineteenth Century Studies Association, hosted this year at the University of Tampa. This special talk, with an opportunity for questions, is sponsored by the Friends of the Tampa Book Arts Studio and the Friends of the University of Tampa Library. It is free and open to the public.

In addition to Mark's talk, those attending could also visit the full exhibit of "Facing the Late Victorians" at the H. B. Plant Museum. Also, in the Macdonald Kelce Library, we will have two free exhibits for booklovers to see before or after Mark's talk: the touring exhibit of "The Bookbindings of Alice C. Morse," prepared by Mindell Dubansky of the Thomas Watson Library, Metropolitan Museum of Art, and originally exhibited at the Grolier Club, plus a display of Victorian Publisher's Bindings from the Tampa Book Arts Studio Library Collections.

We hope you will be able to join us for this special talk with a fascinating collector. And you may even want to pick up a copy of the handsome original catalog published by the University of Delaware Press.



Learn more about "Facing the Late Victorians" at this link:

[www.facingthelatevictorians.com](http://www.facingthelatevictorians.com)

Have a look at the Metopolitan Museum link below for more about Alice C. Morse:

[http://www.metmuseum.org/toah/hd/mors/hd\\_mors.htm](http://www.metmuseum.org/toah/hd/mors/hd_mors.htm)



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# Tampa Book Arts Studio

Sunday, March 14, 2010

## In Memoriam: J. B. Lankes



J.B. Lankes, a supporter and donor to the Tampa Book Arts Studio, passed away in Hampton, Virginia, on March 11, 2010, at the age of 94. Son of the woodcut artist J. J. Lankes, J.B. devoted great energy and talent toward the preservation and recognition of his father's artistic work.

Among his many contributions, J.B. facilitated the relocation of J. J. Lankes's 1848 Washington Press, on which his father had printed his woodcut illustrations for the books of Robert Frost, Sherwood Anderson, and other major literary figures, to the Tampa Book Arts Studio. (J.B. is shown in the photo above holding one his father's blocks at the press in his own studio, before the press was moved here to Tampa and restored.) J.B. actively encouraged our use of the press, supported our work on *J.J. Lankes: His Woodcut Miniatures* printed on it last year, and donated original prints made by his father and by himself from the original blocks, to the TBAS Library Collections.

J.B. was born in Buffalo, N.Y., on Aug. 30, 1915, to Julius John and Edee Bartlett Lankes. He attended Antioch College in Yellow Springs, Ohio, and graduated from the Bliss Electrical School in Takoma Park, Md., now Montgomery College, in 1938. After serving in the U.S. Army, 41st Infantry Division, during World War II, he became a professional engineer, retiring from Virginia Electric Power Company in 1975, after many years of service. Mr. Lankes was a member of the Tidewater Virginia chapter of Mensa, and he frequently wrote articles for its publication.

Memorial donations may be made to Peninsula Rescue Mission, 3700 Huntington Ave., Newport News, VA 23607.

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# Tampa Book Arts Studio

Saturday, August 14, 2010

## A New, Vintage Vandercook Arrives



With the help of longtime letterpress printer Gene Hancock and [Hancock Printing Equipment Co.](#), and through the generosity of Henry and Gerry Wehle, the Tampa Book Arts Studio welcomed the addition of a Model 219AB Vandercook this summer.

This model, serial number 18565, was manufactured in 1957. For many years it was part of the shop equipment at Tampa Thermogrovers, the Wehles's shop at 1506 West Kennedy Boulevard. It offers a larger print area (18¾" × 28") than our Vandercook 4, and features an adjustable bed, especially useful when printing non-standard blocks or cuts. The press will also provide the chance for a few more students to gain hands-on experience with printing.

Thanks also to Carl Mario Nudi and Jim Anderson for helping the move go smoothly. With a little cleaning and pampering, we hope the Vandy 219 will be producing pages sometime this fall.



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# Tampa Book Arts Studio

Thursday, September 30, 2010

## Alice C. Morse exhibit was a popular success

This past spring, the Macdonald-Kelce Library at the University of Tampa played host to an exhibit of trade book bindings designed by Alice C. Morse between 1890 and 1903. The exhibit was curated by Mindell Dubansky of the Metropolitan Museum of Art and first shown at the Grolier Club. She based the exhibit in large part upon an archive donated to the Metropolitan by Morse, who had an active career designing bindings for major trade publishers like Dodd, Mead and the Century Co.

On the first floor of the library visitors found displays of books from two broad periods of the Golden Age of decorated trade bindings: 1830-1890 and 1890-1920. Upstairs were the handsome panels lent by Dubansky, as well as complementary displays of books by Alice Morse and her contemporaries.



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# Tampa Book Arts Studio

Saturday, October 9, 2010

## In Memoriam: Harold E. Sterne



The Tampa Book Arts Studio and the entire Florida letterpress community feel a deep sense of loss at the passing of Hal Sterne on October 2, 2010. We at the TBAS had appreciated his books and contributions to the field for decades when we finally met him in 2008, with a visit to his printshop in Sarasota. Hal welcomed us with warmth and wit and we all enjoyed the many treasures and anecdotes we found in every corner of his shop.

Hal’s enthusiasm was infectious, and it was nowhere more in evidence than when he talked about Vandercooks, whether it was the favorite model SP15 in his shop that had gone wandering for years before it found its way back to Hal to roost or offering tips about making adjustments or improvements to another model. He was proud of having helped save the stock and records of the

Vandercook Press/Vandersons Company and of his role in owning Vandercook for a time; he enjoyed telling how he had bought the Kelsey Company, which fit in the back of his car by the time he purchased it. And he enjoyed discovering and sharing details of printing history and equipment of all kinds.

Hal encouraged us to participate in celebrating the Vandercook Centennial, and it led us to invite Paul Moxon as well as Hal to the Tampa Book Arts Studio for talks and a workshop to observe the landmark occasion. Though of course he didn't need an introductory course himself, Hal was the first to enroll in Paul's Vandercook Workshop, and he helped make the weekend delightful and memorable.

We mourn the loss and celebrate the contributions of our friend and “neighbor” Hal Sterne. You can find more details of his life and accomplishments at this link:

<http://tinyurl.com/298qzlt>

Posted by Tampa Review & Tampa Press at 12:53 PM 1 comment:

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Keep tabs on the TBAS by email!

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In  
Memoria  
m: Harold  
E. Sterne

- ▶ [September](#) (1)
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# Tampa Book Arts Studio

Thursday, November 25, 2010

## Used Book Sale to Support Book Arts Studio

The University of Tampa Press and its Tampa Book Arts Studio will hold their first-ever used book sale on Saturday, December 4, from 9 am until 3 pm at the Music Room of Plant Hall. All proceeds will support the handcraft and antique letterpress printing activities of the Tampa Book Arts Studio on the University of Tampa campus.

Over a thousand books of all kinds have been donated for the sale by Friends of Tampa Book Arts Studio and other interested supporters. They range from classic and popular novels and nonfiction titles, to more unusual books issued in attractive illustrated editions or books about books and book collecting. Most books will sell for \$1, paperbacks for 25 cents, and there will some better books at higher prices.

The Music Room is located just off the main lobby of the historic Plant Hall, the former H. B. Plant Hotel, on the University of Tampa campus.

Donations of books for the sale are still being accepted. Phone 813-257-3099 for information on dropping off books, or for other questions.

Posted by Tampa Review & Tampa Press at 9:10 AM No comments:

Thursday, November 18, 2010

## First Annual TBAS Letterpress Excellence Awards

New awards from the Tampa Book Arts Studio will recognize excellence and achievement in contemporary letterpress printing and design.

Letterpress publishers and book artists are invited to submit work published during the 2009 and 2010 calendar years, to the First Annual TBAS Letterpress Excellence Awards.

Private presses, independent publishers, and individual artists as well as trade and university presses are eligible to enter the competition. All entries must have been printed letterpress and completed during the designated calendar years.

Winners will be named in five general categories:

- hardback book
- paperback book
- artist's book
- broadside
- ephemera.

Judges have the right to create special categories for entries that transcend conventions and merit special distinction.

There is no entry fee.



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    - [Used Book](#)

Judges for the competition are the Associates of the Tampa Book Arts Studio. Awards will be made on the basis of design, typography, materials, craftsmanship, creativity, and overall achievement. Content is considered only in relation to the manner in which the design and execution complement, enhance, and convey the spirit of the verbal or visual text to the reader.

Publishers of winning entries will receive a certificate of recognition. Their work will be featured in a letterpress exhibit opening at the University of Tampa and available for tour to libraries, book arts studios, and other venues for one year following the award. Profiles of winners will also be featured on the Tampa Book Arts Studio blog and in printed press releases.

Winners will be asked to provide additional technical information and returnable materials for preparation of the exhibit, including a separate display copy if available, samples of unbound pages, sketches of preliminary designs, copies of rejected trials or correspondence, photographs of the work during production or preparation, and representative supplementary letterpress work.

To enter the competition, a publisher, author, or artist should simply submit one copy of the book, along with the completed entry information. Any number of books may be entered. Books entered in the competition will not be returned and will become part of the Tampa Book Arts Studio Library Collections.

The deadline for submitting books is June 1, 2011.

Mail entries to:

TBAS Letterpress Awards  
Tampa Book Arts Studio  
The University of Tampa Press  
401 West Kennedy Blvd.  
Tampa, FL 33606

TBAS LETTERPRESS EXCELLENCE AWARDS

The following information must accompany each entry, though it does not need to be provided on this form. Please type or print clearly.

Publisher:

Author of the Entry:

Category of the Entry:

Complete Title of the Entry:

Year of Publication:

Notable features of this submission:

Number of copies produced:

Retail price:

Brief Description of Press, Publisher, or Artist:

Contact Person:

Contact Information (including address, phone, and email):

[Sale to Support Book Arts Studio](#)

[First Annual TBAS Letterpress Excellence Awards](#)

- ▶ [October](#) (1)
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# Tampa Book Arts Studio

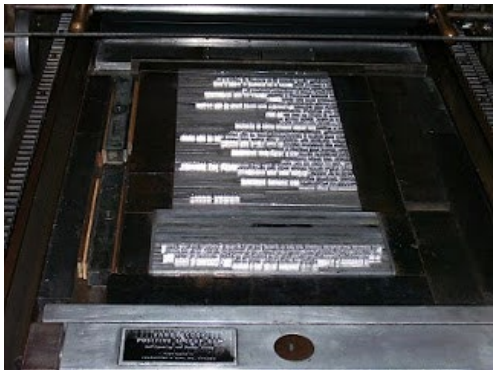
Monday, January 17, 2011

## Letterpress Broadsheet Celebrates Poet Shane Seely's Reading at UT



Student volunteers Conner S. McDonough ( in profile on left) and Jenny Goodwin, both creative writing majors themselves, check an early proof of “Two Boys in the Woods,” a poem by visiting poet Shane Seely that they designed and printed as a letterpress broadsheet to celebrate his reading at the University of Tampa. It is the first time the TBAS has issued a limited-edition broadsheet in connection with the annual Writers at the University Series.

With the help of Carl Mario Nudi, letterpress coordinator at TBAS, Conner set the poem on a Ludlow Typograph. Jenny and Conner printed it on a Vandercook 4. Fifty copies were printed on dampened paper in two colors.



With careful attention to detail, Jenny and Conner carried out the work. Seely, whose 2009 collection *The Snowbound House* received the Levine Prize and was published by Anhinga Press, congratulated them on the result and signed all fifty copies. He is Senior Lecturer in English at Washington University in St. Louis. His poems have appeared in *Crab Orchard Review*, *Arts & Letters*, *Notre Dame Review*, *Bellingham Review*, *Prairie Schooner*, and other journals, and on the Poetry Daily website.



### About the Studio

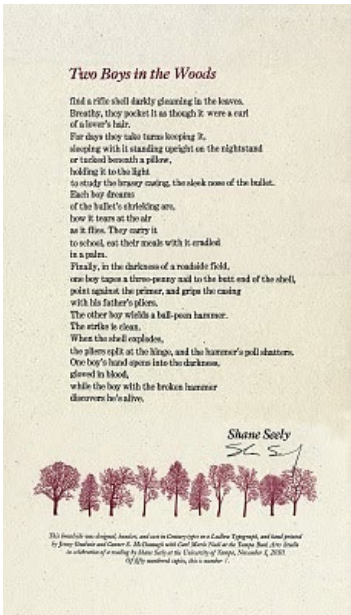
The Tampa Book Arts Studio includes a working letterpress printshop with equipment from the 19th and early 20th centuries. The [Book Arts Studio Library Collections](#) are centered on the age of letterpress printing, with a special emphasis on private and independent presses; examples from more than 600 presses are represented. The collection now totals more than 10,000 items, including the Lee J. Harter Collection of Books about Books, the J. B. Dobkin Peter Pauper Press Collection, the Dobkin Collection of 19th Century Letter Writing Manuals, and the Les Feller Family Collections.

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In the photos below, Conner checks the inking and impression; Carl and Jenny adjust the lockup on the Vandercook.



- ▶ June (3)
- ▶ May (3)
- ▼ January (1)

Letterpress  
Broadsheet  
t  
Celebrates  
Poet  
Shane  
Seely...

- ▶ 2010 (7)
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**Also visit *Tampa Review* and Tampa Press**

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Posted by Tampa Review & Tampa Press at 1:31 PM 1 comment:

Labels: [book arts](#), [letterpress](#), [Seely](#)

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# Tampa Book Arts Studio

Monday, May 16, 2011

## Students try their hands at binding

On Thursday, May 12th, students attended a session on binding at the Bailey Art Studios. Professor Kendra Frorup demonstrated how to cut and assemble the boards, paper, and cloth to make portfolios for the class's letterpress postcards.



Prof. Frorup explains how to cut the paper for the pocket.



Students assemble the boards and bind them in paper and cloth.



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Aaron Fagan putting together his portfolio.



Prof. Ina Kaur praises the work of a student.



Florida artist Barbara Stubbs sorts the students' postcards.

Posted by Tampa Review & Tampa Press at 12:40 PM No comments:

Thursday, May 12, 2011

## May Term Students Explore Printing Processes

► [June](#) (3)

▼ [May](#) (3)

[Students try their hands at binding](#)

[May Term Students Explore Printing Processes](#)

[A Letterpress May Term with Paul Moxon](#)

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Florida artist Michael Massaro (back to camera) explains silk screen printing.

Students in the intensive “Printing, Publishing and Book Arts” May Term class with Paul Moxon spent Wednesday looking beyond letterpress to explore other printing techniques. Here Mike Massaro explains silk screen processes in the Bailey Art Studios.

From silk screening, the students moved to the fine printing studio where UT art professor Ina Kaur demonstrated intaglio and relief processes, including printing from wood and linoleum cuts.



Professor Ina Kaur demonstrates how to thin ink to the correct consistence to print from linoleum cuts.

Professor Kaur's print studio includes presses for printing dry point and engraved plates as well as linoleum. Students compared the operation of Vandercook presses to the Takach presses in the art department and considered using mixed media in the book projects they will complete during the class.



Professor Kaur discusses examples of linoleum prints, woodcuts, and engravings with Barbara Stubbs and Kendra Frorup of the art department while Paul Moxon (at left of photo) compares the studio presses to the Vandercook presses students are using at the Tampa Book Arts Studio.

Tuesday, May 10, 2011

## A Letterpress May Term with Paul Moxon



University of Tampa students gather at the composing stone while visiting professor Paul Moxon demonstrates the process of tying standing type on a galley.

Summer is nearly here and the University of Tampa is a quiet place after graduation, but students with the stamina to take a semester's worth of classes in just two weeks have stayed for May Term. Eleven UT students in art, English, and creative writing met early on the morning of May 9th for the first of fourteen consecutive classes in "Printing, Publishing, and Book Arts." The course is an introduction to the art and history of the book. It includes studio experience with letterpress printing, typography and typesetting, principles of editing and publishing, creative writing, graphic design, illustration, papermaking, and bookbinding. The primary aims of the class are to introduce students to the aesthetic, cultural, and material dimensions of the reading experience, to enhance their understanding of how physical and visual presentation shapes a reader's perceptions, and to introduce the history, craft, and art of the physical book.

The course is being taught by guest faculty Paul Moxon, a studio letterpress printer and editor of the *American Printing History Association Newsletter*, as well as a nationally known workshop instructor and Vandercook press consultant. He prints for hire and publishes limited edition books and broadsides under the imprint Fameorshame Press. Assisting Paul are Carl Mario Nudi, a veteran printer and TBAS letterpress coordinator; Henry Wehle, Intertype operator; and three of UT's own faculty members: Kendra Frorup, papermaker, binder, and book artist; Ina Kaur, fine art printmaker; Richard Mathews, printer, publisher, type founder.





Posted by Tampa Review & Tampa Press at 2:10 PM    No comments:

Labels: [book arts](#), [class](#), [letterpress](#), [type](#)

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# Tampa Book Arts Studio

Thursday, June 16, 2011

## Printing, Publishing and Book Arts May Term: Putting It All Together



As the May Term intensive in Printing, Publishing and Book Arts drew to a close, students began to present their final projects. Individual projects included an original poetry chapbook, hand-decorated broadsides, a portfolio of marbled papers, and specially bound blank books. The class project was a little book called *Collated Collaborations: A Series of Fortunate Signatures*. The playful title originated from some happy memories classmates shared of a children's book many of them had read growing up—Lemony Snicket's *A Series of Unfortunate Events*. Their *Collated Collaborations* included a four-page signature by each member of the class. It was handbound, with endsheets of paper made in the class.

A display of student work from the course will be placed on display at the Tampa Book Arts Studio special collections room on the second floor of the Macdonald Kelce Library. Letterpress coordinator Carl Mario Nudi has put together a video of the experience; take a look by clicking [TBAS on YouTube](#).

Posted by Tampa Review & Tampa Press at 1:06 PM    No comments:

Wednesday, June 15, 2011

## Working with Hot Metal Typesetting and Letterpress Mechanics



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Student Cody Waters sets type at the Intertype keyboard while volunteer Henry Wehle offers guidance.



Cody receives Intertype casting advice from Henry Wehle and Paul Moxon.

During the second week, students took their typesetting techniques from handset foundry type in composing sticks—a process that dates from the fifteenth century—to the 1920s, setting type on the Ludlow Typograph and the Intertype linecaster. Both of our machines were made in the 1920s, and form a nice complement to our 1920s Miehle V-36 vertical cylinder press.

Dave and Beth Seat of Hot Metal Services in Mt. Juliet, Tennessee, who spend about 250 days each year on the road to bring their repair and maintenance expertise to letterpress shops throughout the country, had arranged to visit the Tampa Book Arts Studio in time for the last day of class. After a week of heavy use, the Ludlow was especially in need of their attention, and they soon had it tuned-up and casting beautifully. They also worked magic with the Miehle V-36, which had been under rehab in the studio but had not yet been running. By the time he finished, Dave had stacks of paper smoothly feeding through the press!

▼ [June \(3\)](#)

[Printing,  
Publishing  
and Book  
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[Working  
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Marbling](#)

► [May \(3\)](#)

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Visiting letterpress expert Dave Seat, of Hot Metal Services, tuned up equipment from the 1920s. Here Dave (left) works with Carl Mario Nudi and Richard Mathews to adjust the automatic feeding mechanism on the Miehle V-36.

Posted by Tampa Review & Tampa Press at 4:15 PM 2 comments:

## Hands-on Papermaking and Marbling



Adam Kuhns and Krystle Canan watch as Alysia Sawchyn lifts her paper mold from the vat of pulp.



This scan of part of a finished sheet of paper shows the pale blue color, gentle texture, and part of the deckled edges. The full sheet is too large for the scanner.

By the end of the first week, students were at work making and decorating paper that would be used in binding and printing some of their course projects. Prof. Kendra Frorup turned part of the sculpture studio into a papermaking workshop on Saturday. Students used specially built molds to make enough archival handmade paper to bind and to create paper labels for the class project book.

After students dipped and couched an assigned quota of sheets, they moved on to experiment with marbling. While the full class only spent Saturday on this activity, some students enjoyed the work and returned to do additional work in paper as part of their individual course projects.



As a first step in paper marbling, students floated colored inks on water and combed the colors.



The paper then placed on the floating inks were removed and set aside to dry.

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# Tampa Book Arts Studio

Wednesday, November 9, 2011

## Moving Days: Part One



EXPECTED TO BE READY THIS JANUARY for the start of the first residency of UT's new Low-Res MFA in Creative Writing program, [The Tampa Book Arts Studio](#) (TBAS) has begun the transition to its new home on campus in the Edison Building, across the street from the Art Department studios and the Scarfone-Hartley Gallery. Transplanting the Book Arts Studio will be the result of several tedious months of planning between the University of Tampa, Dr. Richard Mathews, and Letterpress Coordinator Carl Mario Nudi.



The Tampa Book Arts Studio, which has been located temporarily in the Library Annex building for the past few years, has served as a hands-on museum paying homage to the history of letterpress and has played a unique part of the publishing work for the University of Tampa Press. It's a one-of-a-kind place that is as special as it is integral to UT. Even by definition, TBAS is described not as a workshop, but as a letterpress laboratory, where the refinement and mastery of typography and the letterpress crafts can be practiced and celebrated. Its storied collection includes myriad foundry types, typesetting machines, and printing presses from the 19th and early 20th century. One highlight of the



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shop is the 1848 Hoe Washington Hand Press of American woodcut artist J. J. Lankes, on which he printed illustrations for books by Robert Frost, Sherwood Anderson, and others.



To arrange for this move, expert planning and attention was needed due to that of the special needs of these century-plus-old machines, which though wrought of iron and steel (weighing in at many tons) are also very delicate and require experienced riggers to move and set up. Most of the moving time involved so far, though, has been in the organizing and packing of TBAS's extensive library, which totals over 7,000 items

—divided between important reference manuals, typographic samples, and other letterpress tools. Not to mention, its rare archive of books about bookmaking that are located in the McDonald Kelce Library's Special Collections area, and which includes the Peter Pauper Press Collection, the Lee J. Harrer Collection of Books about Books and the J. B. Dobkin Collection of Nineteenth Century Letter Writing.

In an age where they say traditional publishing is dying—or digitally evolving to say the least—there is really no price that can be put on preserving what is left of the historical understanding and hands-on practice of the art of letterpress printing. The Studio's new home is a welcome change, and with better lighting, better airflow, and Spackle still wet, we look forward to the continued celebration of this craft . . .

*Click through for more pictures of the move.*



[Harold  
Sterne  
Letterpress  
Collection  
Takes  
Center ...](#)

[Moving  
Days: Part  
One](#)

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The New Space

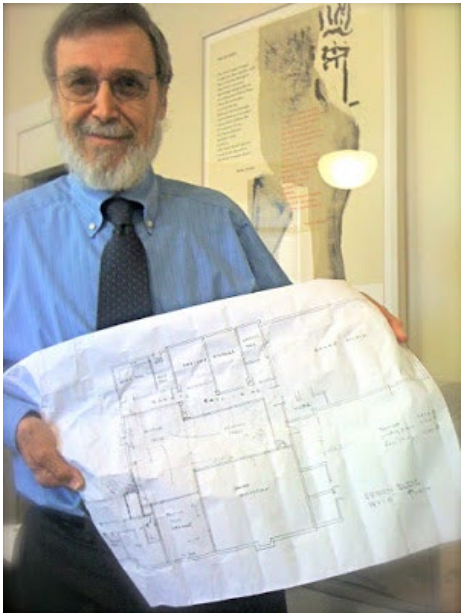


Carl Packing



Packed and Ready to Go





The Masterplan!

Posted by Tampa Review & Tampa Press at [11:42 AM](#)

2 comments:

**Bob Turner** said...



Here's wishing you guys the best of luck and success in your move. Let's hope for a minimum of inevitable casualties.

[November 10, 2011 at 8:34 AM](#)

**Gary Johanson, Printer** said...



Wishing you every success in your move and in your new location. Perhaps sponsor and open house come January sometime? G. Johanson, Printer/ Letterpress Printing & Design would like to be there!

-gary

[November 20, 2011 at 7:30 AM](#)

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# Tampa Book Arts Studio

Friday, December 2, 2011

## Moving Days: Part Two



WHAT A DIFFERENCE A MONTH CAN MAKE. We've packed and we've lifted and we've hauled and we've leveraged and we've blocked, and we've lowered and we've pushed, and finally the new home of the Tampa Book Arts Studio is starting to look like — well — home.

Or, at least *almost* a home! We're still a long way from being fully set up and operational. One major advance is that we've gotten all the equipment into one building, instead of having it spread out in the

two. And as you will see in the pictures below, all the machinery has found its place in the new studio floor plan, but what's left to do is the process of organizing and unpacking.

"Slowly but surely," TBAS Letterpress Coordinator Carl Mario Nudi says when referring to cleaning the workshop up for the premiere incoming MFA class of creative writers. "What's also great," he says is that, "[TBAS] is going to be organized better now and everything will have its own place. There's going to be a place for casting and composing, for presses, and a bindery/multipurpose room, while the office and library will have their own separate area. It's overall a better use of space, compared to the old setup, and will have a very clean and inviting look to it."

The benefits of this new floor plan will pay out in dividends once TBAS is put to use and when those working in the studio find that they won't have to be working right on top of each other and can spread out in the workspace. As well, the bindery having its own dedicated room now and the better arrangement of work tables and reference materials will offer opportunities for more creative explorations and collaborations in the studio than were possible before.



The well-worn clamp wheel of our vintage Peerless Gem paper cutter.



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Two

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Tucked away in their own nook, our Challenge and Peerless Gem paper cutters await fresh sheets to trim to size for printing or binding. In addition to the guillotine cutters, this area will include paper storage shelves and a work bench with a drill press for working with caster nozzles and mats.

[Click here](#) to see the studio in 360 degrees and what it looks like now (*But it did take some work to get here*). Special thanks goes out to the crew for making this transition happen so smoothly. Check back soon to see the conclusion of the Tampa Book Arts Studio moving days and the final pictures of the completed studio and the opening engagement.



The Hancock Printing Equipment crew lift one of the cabinets holding full and heavy California job cases with a forklift in early November to move to the Tampa Book Arts Studio new location. Gene Hancock and his crew used their skills and experience to load and transport all of the heavy machinery and equipment to the new facilities.



Wrapped in protective plastic, the type cabinet is lifted onto the truck for the three-block trip to the Tampa Book Arts Studio new location.



The moving crew, Gene, Eric, Larry, and Kirk, place the type cabinet in a temporary holding spot at Tampa Book Arts Studio new location.



Gene Hancock, left, owner of Hancock Printing Equipment, helps Kirk, maneuver a piece of equipment at the Tampa Book Arts Studio new location. The crew had already placed the Intertype, seen in the background, into its permanent spot.



A metal cabinet, full of type, is pulled out of the former foundry of the Tampa Book Arts Studio to be moved into the new location.





Our Monotype “Orphan Annie” caster still needs to be unwrapped, but is positioned with its own drip pan for catching oil drips, shavings, and “squirts.” We use it for casting ornaments as well as fresh type for the cases.



Eric, left, operates a fork lift at the direction Gene, kneeling, as they position the Washington hand press, that belonged to woodcut artist J.J. Lankes, in place at the Tampa Book Arts Studio new location.



Eric, Kirk and Gene work, seemingly with ease, to place a heavy metal cabinet filled with type into place atop another cabinet, a delicate maneuver despite the weight and size of the cabinet.

Posted by Tampa Review & Tampa Press at 2:43 PM

1 comment:

**Blogger** said...



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September 18, 2016 at 6:41 AM

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# Tampa Book Arts Studio

Friday, January 20, 2012

## Moving Days: Part Three



Photograph by Alina Ryabovolova. Carl Mario Nudi (left), TBAS Letterpress Coordinator, at the Vandercook 4 with Nathan Deuel (right).

*It* was a sticky summer day not that long ago when the necessity of moving the Tampa Book Arts Studio became apparent. The nuances of the move had seemed daunting when laid out on



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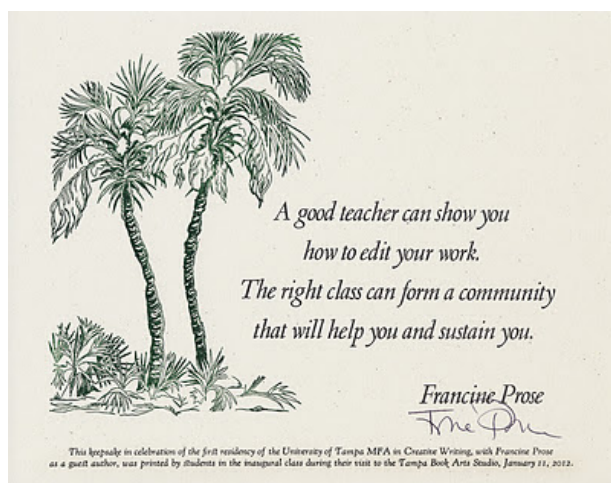
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blueprint paper and tiny measuring-tape-markings blocked out on an empty stone floor. And for weeks, as this *move* progressed, it was the slog of many to endure – and many to whom we are all grateful. Though now on a grey Florida winter afternoon and after at least a hundred-tons of precise pushes, pulls, and slight nudges – it is safe to say that the new Tampa Books Arts Studio has been reborn at 214 North Boulevard, Tampa, Florida.

Tested already during an inaugural MFA event, the new studio surpassed expectations as it handled a class load of over 30 creative writing students, all drawn for a taste of the mechanical lore of the letterpress crafts. The goal of the visit was to create an original keepsake for each student, which featured a fitting quote from a guest-MFA author, Francine Prose. The production process tied together several kinds of printing and techniques. For example, the deep green *palms* as seen below were printed on an 1848 Hoe Washington hand press that once belonged to J.J.Lankes (Lankes is the noted American woodcut artist who illustrated books by Robert Frost and other literary figures). The large type was hand-set and cast on a Ludlow Typograph and printed in black ink on a hand-turned Vandercook 4 press. The small type was handset in Kennerley Italic, cast as individual letters on our Monotype sorts caster.



Colophon: *This keepsake in celebration of the first residency of the University of Tampa MFA in Creative Writing, with Francine Prose as a guest author, was printed by students in the inaugural class during their visit to the Tampa Book Arts Studio, January 11, 2012.*

To describe the event, it would be right to say simply that it was as it should have been: An event filled with fellowship and promise. New writers. Old writers. Old machines. Fresh ink.

And walking into the newly christened studio today, or any day soon, and seeing letterpress coordinator, Carl Mario Nudi engrossed in finalizing the aesthetics of a new print, it might seem that this was the workshop that had always been intended and that this was the space that all these storied machines were always meant to call home. But the story of how they all got here is another tale altogether. And though interestingly enough, while the TBAS was only formally named in 2004, the letterpress tradition at the University of Tampa does go back some 25 years with the arrival of Richard Mathews. And so with that said, here's to the next 25 years of the Tampa Book Arts Studio!



Photo by Gregg Wilhelm.  
Carl Mario Nudi with Catherine Duncan Moore



Photo by Gregg Wilhelm.  
Poet Terese Svoboda (back facing the camera) and Derry Smith



Photo by Gregg Wilhelm.  
Kathy Lockwood-Fleming and Andi Tomassi with a wet-ink keepsake

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Photo by Gregg Wilhelm.

Type to be printed with black ink, locked-up on the bed of the Vandercook 4



Photo by Alina Ryabovolova.

Martin Fulmer prints on the 1848 Hoe Washington hand press with help from UT graduate Alysia Sawchyn

Posted by Tampa Review & Tampa Press at 1:50 PM

1 comment:

Derry Smith said...



Cute face, Andi! Looks like you were having fun!

January 25, 2012 at 4:15 PM

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# Tampa Book Arts Studio

Friday, February 17, 2012

## The Winners of the First Annual TBAS Letterpress Excellence Awards have been announced!



Last year letterpress printers and book artists were invited to submit work published during the 2009 and 2010 calendar years, to the First Annual **TBAS Letterpress Excellence Awards**. Private presses, independent publishers, and individual artists as well as trade and university presses were eligible to enter the competition in five general categories: hardback book, paperback book, artist's book, broadside, and ephemera. To be eligible, all entries had to be printed via letterpress and completed during

the designated calendar years. Awards were selected on the basis of design, typography, materials, craftsmanship, creativity, and overall achievement by the associates of the Tampa Book Arts Studio.

The winning entries will be featured in an exhibit opening at the University of Tampa in February and will be available for tour to libraries, book arts studios, and other venues for one year following the award.

**These awards recognize excellence and achievement in contemporary letterpress printing and design:**

[Read more »](#)

Posted by Tampa Review & Tampa Press at 4:01 PM    [No comments:](#)

Tuesday, February 7, 2012

## Abigail Rorer stops by the TBAS

Abigail Rorer stopped by the TBAS on Monday, February 6, on her way to Venice to see family. She escaped freezing temperatures at her home in Northampton, Mass., and came to Florida just in time for the start of what seemed like an early summer! After touring the 1891 hotel building at the heart of the UT campus, she browsed through the special collections and wound up her visit at the printing studio. Abigail talked about her work as a wood engraver with TBAS associates Richard Mathews, Sean Donnelly, Kendra Frorup, and Mike Massaro. Among other secrets of her craft, she praised the qualities of Corian as a substitute for traditional boxwood.

Since 1989 Abigail has been proprietor of The Lone Oak Press. Under that imprint she has published many fine press books and broadsides. She has also done work on commission for small presses and trade publishers, like HarperCollins, The Folio Society, Norton, Houghton Mifflin, David R. Godine, and various university presses. Her work is included in the permanent collections of the Huntington



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Library, the Metropolitan Museum of Art, the Library of Congress, and many others. Her recent work includes "Christmas Trees" by Robert Frost (in collaboration with Pat Alger) and "On the Hunt for the King of the Alps: A Plant Deemed Worthy" by Reginald Farrer.



Abigail ready to work on the Vandercook 4.



Abigail with J. J. Lankes' 1848 Hoe Washington hand press.

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# Tampa Book Arts Studio

Wednesday, April 25, 2012

## With Great Thanks To Leland Hawes



The Tampa Books Arts studio would like to thank retired *Tampa Tribune* columnist and longtime hobby printer Leland Hawes for his recent donation of his collection of letterpress equipment.

Included in the gift is an 8 x 12-inch Chandler and Price New Series Press, four type case cabinets, more than 80 type cases filled with foundry type of various faces in several sizes,

more than 100 old graphic engravings mounted on wood or metal bases, several sets of decorative initials, galleys, leads and slugs, and miscellaneous auxiliary supplies for letterpress printing.

Leland has been editing and printing seriously since he joined the Florida Boy Editors in 1940, when he was twelve years old. He produced the "Flint Lake Diver" on a mimeograph about twice a month for the next two years, selling subscriptions to neighbors and relatives in Thonotassassa for five cents a month. In 1942 he joined the American Amateur Press Association (AAPA), a national group of printing enthusiasts who publish and circulate journals among themselves. That year Leland also founded his own journal, "The Gator Growl," and it recently passed the 150-issue milestone.

He took the plunge into letterpress printing in the early 1960s with a Sigwalt tabletop press, and in 1966, when he heard that Gene Hancock had a Chandler and Price press for sale, he bought it. He remembers the day that Gene moved it into his garage using a combination of pry bars and pipes.

Though Leland sometimes referred to the press as "that monster in my garage," he seemed to have tamed it. Two young local printing enthusiasts, Dave Tribby and Jerry Thomas, gave him tips and coached him on how to operate the press. He used it to print "Only On Sunday," the journal of the Suncoast Amateur Press Society (or "SAPS"). Local members included Fred Liddle, Jack Bond, Picot Floyd, and Frank Spear. Friends from other parts of Florida, like Sheldon and Helen Wesson and J. Ed Newman, would attend meetings when they could.



Getting all the vintage equipment and type moved from Leland's was delegated to Book Arts Studio Letterpress Coordinator Carl Mario Nudi and University of Tampa student Nicholas Eddy.

After two trips and about five hours everything was moved to the studio and the



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Nick Eddy Moving Foundry Type



A Cabinet (Before)

cleaning and sorting began.

Carl has been working on repairing and painting the metal type case cabinets,

which have some rust and deterioration problems, while Richard has been busy organizing the type and engravings.

Arrangements are being made with Gene Hancock to have the press moved from Leland's home sometime in the near future. And with great thanks to Mr. Hawes, we welcome this latest addition to our storied collection of letterpress equipment.



A Cabinet Being Sanded by Carl (After)



The 8X12" Chandler and Price New Series Press

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Leland Hawes's Final Typesetting Project Preserved In His Composing Stick  
*Top Line:* Only on Sunday / *Bottom Line:* The SAPS Meet Twice in December

Posted by Tampa Review & Tampa Press at [11:19 AM](#)

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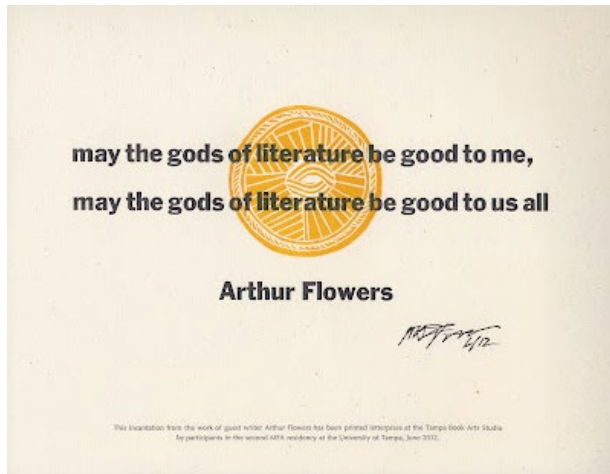
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# Tampa Book Arts Studio

Friday, June 22, 2012

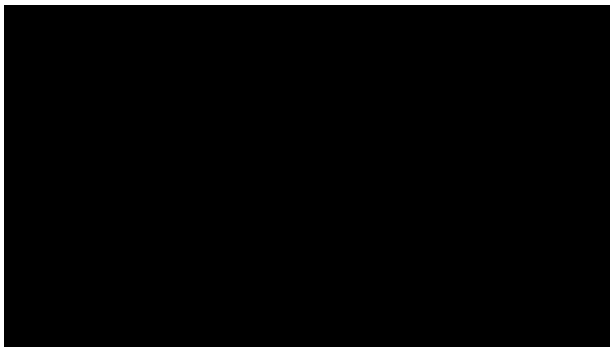
## Arthur Flowers Visits Tampa Book Arts Studio For MFA Keepsake Event



This incantation from the work of guest writer Arthur Flowers has been printed letterpress at the Tampa Book Arts Studio by participants in the second MFA residency at the University of Tampa, July 2012

Guest Writer Arthur Flowers, who was on campus this week for the second residency of the University of Tampa MFA in Creative Writing, joined graduate students in the Book Arts Studio to print letterpress copies of a keepsake. The graphic was printed in yellow on the 1848 vintage Hoe Washington hand press on which J. J. Lankes printed his woodcut illustrations for the poems of Robert Frost. The type was cast on our Ludlow and printed on the hand-turned Vandercook 4.

Below is a reading from novelist and literary bluesman Arthur Flowers as he performs in Sykes Chapel on the University of Tampa campus during the June 2012 MFA residency.



Posted by Tampa Review & Tampa Press at 4:10 PM No comments:

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# Tampa Book Arts Studio

Friday, July 20, 2012

## A Sampling of Chicago's Historic *Printers Row Printing Museum* Comes to the Tampa Book Arts Studio with the Feller Family Collections



Letterpress printer and designer Lester Feller founded the Printer's Row Printing Museum in Chicago in 1980. When it closed in the early 1990s some of the treasures that once formed part of the museum's displays were saved in storage at the home of Les and his wife, Elaine, in Niles, Illinois, a northern suburb of the Windy City.

Now, thanks to the generosity of Les and Elaine these pieces of letterpress history will soon take on new life as they enrich the Tampa Book Arts Studio.



*A look inside the storied "Printer's Row Printing Museum."*

During the second weekend of July, which followed a week of record-breaking triple-digit temperatures for Chicago, TBAS Letterpress Coordinator Carl Mario Nudi brought his experience of working in Florida summer heat to the task as he rolled up his sleeves and with the help of donors Les and Elaine, packed up the remarkable donation of printing books, plates, presses, and artifacts.

The Feller Family Collections include four vintage model presses, several unusual tabletop proof presses, and a unique collection of antique children's book printing plates, mounted on wood blocks, many of which are in multiple colors, from the Chicago publishing firm of M. A. Donohoe & Co., established in 1871.



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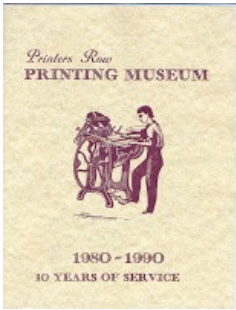
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*Les pulling antique printing blocks to pack & a color illustration printed from the blocks.*

[A Sampling of Chicago's Historic Printers Row Prin...](#)

The gift filled three pallets and about 45 boxes. It meant three full days of packing as Carl and Les began early and worked until late in the day. Now some 2,500 pounds were picked up by movers this week to begin their trip to Tampa, with an expected arrival day at TBAS on July 24.



*A Printing Museum report.*

"It was hot and sweaty work, with some heavy lifting," Carl reported, "but with the packing of each of the books or artifacts came an historical fact from Les.

"I could sense his sadness of seeing his collection being packed for the long journey," Carl said, "and at the same time Les made it known that he was happy that everything will have a place and use at the Book Arts Studio."

Carl had been aware of the impressive extent of the collection before he arrived at Les and Elaine's home because they had sent photos to assist in the planning for the packing. But it was not until he saw everything in person that Carl realized what a treasure the donation is, especially the engravings from the Donohue Publishing Co.

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Posted by Tampa Review & Tampa Press at [2:27 PM](#)

1 comment:

**scott davidson** said...



Fantastic picture of a flying turtle on the wall. Children usually like fantasy, but this particular monster by Max Ernst may prove too scary, <http://EN.WahooArt.com/A55A04/w.nsf/OPRA/BRUE-6WHKQP> . But there are other more suitable pictures for children in western art that can be browsed at wahooart.com, from where the images can be ordered as canvas prints and sent anywhere in the world.

[October 16, 2012 at 6:19 AM](#)

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# Tampa Book Arts Studio

Wednesday, August 1, 2012

## Feller Family Collections Arrive!



Richard Mathews & Sean Donnelly unpack some original Donohue Co. art.

of the twentieth century.



The three shipping pallets fill the TBAS composing room space.

There was a buzz of excitement this week as the Feller Family Collections arrived by truck from Illinois and we began to unload the three large pallets that include antique patent models of presses, books and manuals about printing and typography, examples of early letterpress newspapers and printed pages, framed posters and artifacts, and original artwork and printing blocks from Donohue Company children's books at the turn

Letterpress Coordinator Carl Mario Nudi and donor Les Feller had done a professional packing job at the Feller home in Niles, Illinois. The whole shipment arrived in great shape. Their custom-made boxes and ample foam "peanuts" even protected the fragile glass case around the working patent model of a gravure rotary press, which arrived without a scratch or crack.

Over the next couple of weeks we will be unpacking all the boxes, identifying the items, and finding appropriate spots for all the new resources in the Tampa Book Arts Studio. We'll be posting news and features about some of the highlights of the Feller Family Collections as we explore



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Richard Mathews, Mikey Rumore, and Sean Donnelly begin unpacking.

and learn about them in the weeks and months to come.

Special thanks again to Les and Elaine Feller for their generosity.



Carl Nudi unpacks an antique mimeograph machine.



Carl checks out the condition of the fragile glass display case.

[Featured from Feller Family Collect...](#)

[Feller Family Collections Arrive!](#)

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The gravure press and display case arrived in perfect shape.

Posted by Tampa Review & Tampa Press at 3:49 PM

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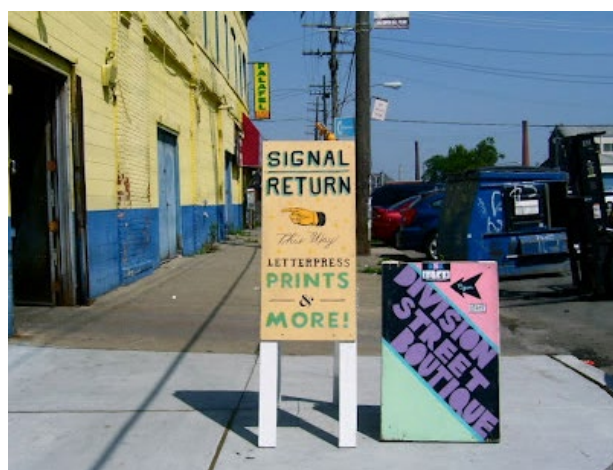

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# Tampa Book Arts Studio

Wednesday, August 1, 2012

## Letterpress Life in Detroit



Detroit is probably best known for making great American cars. But it also was a center of great letterpress work in the past. Today it's also contributing in innovative ways to the revival of interest in letterpress printing crafts.

On a recent trip to visit family, Tampa Book Arts Studio Letterpress Coordinator Carl Mario Nudi stopped by Signal-Return, a community

letterpress workshop that opened about eight months ago.

Ryan Schirmang, director of the storefront operation in Detroit's Eastern Market district, enthusiastically greeted Carl and his sister, Patricia, who joined Carl on his adventure.

Ryan helped launch Signal-Return as a project manager for Team Detroit, the international advertising and marketing firm. Team Detroit established the print studio as a way to bring traditional and modern techniques of printing to the community, and to provide a workspace for artists and designers to produce unique prints for retail clients.

The smell of ink and type dust was in the air as you entered the studio, Carl noted.



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Erika Turner, self-described "shop girl," stands in front of some of the posters produced at Signal-Return.



“Samples of the posters and broadsheets hung from clothes lines in a smart display of the work these young people were producing,” he said. “It was exciting to see letterpress being used as a means to bring people to the inner city.”



Joel Grothans, shop technician, holds a poster he produced at Signal-Return recently.

The studio’s name, Signal-Return, plays on the maritime history of the Motor City. Besides the auto industry, shipping on the Great Lakes is one of the big economic engines of Detroit.

“It’s a signal to return to the seas after a rough storm,” Ryan explained. “We like that image for Detroit. We also think of the signal we are sending out by rooting our creative practice here, and excited to watch the community respond to and inform what we do.”

Walking around the spacious studio, which was carved out of one of the old buildings in the wholesale market district, Ryan pointed out with pride all of the letterpress equipment and its history.



A Glockner Cylinder Press donated to Signal-Return waits to be restored.

The Vandercook 325G is from Alma College in Michigan; the Glockner Cylinder Press and Intertype from Fosdick Printing, a decades-old firm in Detroit; the German-made Triumph proof press was shipped over from Germany; and some table top C&P pilot presses came from Cass Techincal High School in Detroit and were salvaged before the building was demolished.

Fosdick also donated two cabinetts of California cases filled with fonts of type. There were several other full type cabinets that came from Alma College.

Featured  
from  
Feller  
Family  
Collect...

Feller Family  
Collection  
s Arrive!

Letterpress  
Life in  
Detroit

- ▶ July (1)
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Ryan Schirmang, director of Signal-Return, stands in front of a Triumph proof press that was shipped from Germany.

Ryan introduced Carl and Patricia to two of his assistants, Joel Grothans, shop technician, who graduated from Detroit’s College of Creative Studies with an illustration and design degree, and Erika Turner, self-described “shop girl,” who is a neighbor of Ryan and has a print design background.



Bryan Baker (center) owner of a letterpress studio in Detroit's Corktown area gives Cesar Chavez Academy High School 12th graders Arturo Amzon (left) and Javier Lara (right) instructions during a workshop at Signal-Return.



Cesar Chavez Academy High School students Veronica Garcia (left) and Javier Lara (right) set type during a workshop at Signal-Return.

As luck would have it, a workshop was in progress during the visit. Students from Cesar

Chavez Academy High School, a public charter school, were learning the fundamentals of letterpress printing.

The instructor, Bryan Baker, a letterpress printer and owner of the Bran Baker/ Stukenborg shop in Detroit’s Corktown, worked with the students, leading them through design of their project, hand typesetting with foundry type, locking up the form on the Vandercook and printing several copies.

Cesar Chavez Academy English teacher, Amy Berkhoudt, said she received a grant to expose these students to an industrial craft that was the main printing production process at least three decades before they were born. English for Speakers of Other Languages teacher, Rachel Troutman joined Amy’s class for the workshop.

More information about Signal-Return and the work they do can be found on the websites: <http://www.signalreturnpress.org> and <http://www.facebook.com/SignalReturn>

Posted by Tampa Review & Tampa Press at 3:33 PM

2 comments:

**MayIbeexcused** said...



I remember a room full of such impressive pieces collected in Milan Michigan in 2005 at the print shop there. It delights me to see these used.

August 26, 2012 at 8:39 PM

**Anonymous** said...

Happy thanks for this informative & supportive article on Detroit's SIGNAL-RETURN by my talented Detroit friend, Carl Mario Nudi, bibliophile & printer, formerly of The Detroit Free Press. And also a smart selection of images. I'll be mentioning this article in an upcoming (Detroit) feature of mine in the (online) Florida Bibliophile Society Newsletter. Maurice Barie of the venerable Book Club of Detroit is coordinating that special piece. Every success to our good colleagues at Signal-Return in ol' Detroit (my first home for 25 yrs, many happy memories!),  
Maureen E. Mulvihill, Brooklyn, NY / Sarasota, FL.

September 11, 2019 at 3:05 PM

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# Tampa Book Arts Studio

Friday, August 24, 2012

## Jolly Jingles: Featured from Feller Family Collections



A subsection of The Feller Family Collection of printing blocks as they are being unpacked and cataloged.

This week at the Book Arts Studio we have continued to explore and find locations for some of the recent gift items donated by the Les Feller Family. Among the treasures are an early printed children's book published by the Donohue Company almost 100 years ago--and the blocks to print it!



"Jolly Jingles" — One of the many children's books printed by the Donohue Company, this one issued in 1915, from the Feller Family Collection.



### About the Studio

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    - [Jolly Jingles:](#)



The "Jolly Jingles" engraved block used to print the cover.



A close-up of the "Jolly Jingle" cover with publication date and publisher.

Posted by Tampa Review & Tampa Press at 5:09 PM

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[Letterpress Life in Detroit](#)

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# Tampa Book Arts Studio

Friday, September 28, 2012

## "The Beauty in the Best Barns . . ." Limited-Edition Letterpress Broadside Now On Sale



### About the Studio

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"The Beauty  
in the Best

LIMITED-EDITION LETTERPRESS BROADSIDE —

Only 25 numbered copies

Dimensions: 14"w x 26"h

Price: \$50 ([available from Tampa Press](#))

The American artist J. J. Lankes is best known for his woodcut illustrations and bookplates for poet Robert Frost. This limited-edition letterpress broadside celebrates the gift of an original J. J. Lankes print to the Book

Arts Studio special collections. The Pennsylvania barn woodcut is reproduced together with a quotation by the artist: "The beauty in the best barns, usually of stone, may not be obvious to the casual observer. There is no ornamentation that impresses or holds attention. Rather it is the stark simplicity and the satisfying proportions. It is finding beauty in such an unexpected place that makes it all the more startling. . . . The comparison may be amusing to some, but as a work of art the utter simplicity of the barn may be more satisfying than that of an ornate temple." The text has been handset and cast in the Studio in Bodoni Campanile, Bodoni Black, and Optima types and printed letterpress in two colors by Carl Mario Nudi and Richard Mathews in an edition of 25 numbered copies, only 20 of which are for sale. Proceeds benefit the Book Arts Studio. \$50.

Posted by Tampa Review & Tampa Press at 3:35 PM No comments:

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Editi...

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# Tampa Book Arts Studio

Friday, October 26, 2012

## A Beautiful, Vintage Letterpress Collection



The newest donations from Les Feller & family have officially been displayed and integrated into the Tampa Book Arts Studio, located in the Edison Building on the University of Tampa campus. The framed 18th & 19th century posters, broadsides, and playbills were hung in honor of Gordon and Dorothy Martin.

Of special note is an educational display about “The Wood Engraver’s Art,” assembled and mounted by Les to showcase the achievements and techniques of this art form. A second panel includes a representative selection of engraver’s tools and instruments.



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# Tampa Book Arts Studio

Friday, January 18, 2013

## Publishing, Printing, and Book Arts Finals

University of Tampa students from English, art, and creative writing recently completed the first full-semester course in *Printing, Publishing, and Book Arts* at the Tampa Book Arts Studio this fall. Along with learning how to hand-set type and operate a press, the students were also taught papermaking, bookbinding, typographic design, marbling, paste paper techniques, and other related skills.



Azizeh Mubaslat, left, and Claire Barley finish up their joint signature for the class project, a hand-bound book entitled *Inspiration 2012*.



Freshly printed signatures for the the class project are laid out to dry.



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From the left, Brynna Payne, Joanna Hynes, and Claire Barley work on glueing their binding boards for the bookbinding project.



Nikita Hernandez glues up a cover for a bookbinding project.



Student work was displayed on the last day of the semester for a class critique.



The broadside Meigan Montoya produced for the class was displayed on the last day, together with the Ludlow type that Meigan set and cast to print it with.



Guest artist Bridget Elmer discusses the students' work during the class critique.

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Brynna Payne explains her unique type project on the last day of the semester. She glued large wooden display letters onto a type-high block to print her display type.

Posted by Tampa Review & Tampa Press at [4:39 PM](#)

1 comment:

**Unknown** said...



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[June 27, 2016 at 1:50 AM](#)

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# Tampa Book Arts Studio

Friday, January 18, 2013

The first *Florida Letterpress Wayzgoose*  
(coming soon)



Fellow printers have recently been invited to attend the first FLORIDA LETTERPRESS WAYZGOOSE at the Tampa Book Arts Studio. The day will be a chance to meet and talk shop—and there will be tables set up for a SWAP MEET and DISPLAY.

Wayz-goose

Wayz\*-goose'\, n. [Wase stubble + goose.]

1. A stubble goose. [Obs. or Prov. Eng.]
2. An annual feast of the persons employed in a printing office. [Written also [way-goose.](#)] [Eng.]

Webster's Revised Unabridged Dictionary, © 1996, 1998 MICRA, Inc.

miniature Hollander beater. There will be hot metal demonstrations on our Intertype, Ludlow Typograph, and Monotype caster. We'll also print a keepsake or two that day, with demonstrations of printing on a Washington Hand Press and a Vandercook.

We anticipate welcoming some special guests: LES FELLER, letterpress printer and retired founder of the [Printer's Row Printing Museum in Chicago](#), will be on hand to chat about some of the antique broadsides, blocks, and presses he has donated to the Tampa Book Arts Studio. DON BLACK, of [Don Black Linecasting in Toronto](#) will be here to answer Intertype questions and talk letterpress. And RICH HOPKINS, whose new book on the Monotype will be hot off the press, will talk about the past and future of Monotype casting and sign copies of [TOLBERT LANSTON AND THE MONOTYPE: THE ORIGIN OF DIGITAL TYPESETTING](#).



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[For printers & guests who are planning on attending and need surrounding hotel information: The University of Tampa has a [hotel list](#) of discounted nearby hotels and info about the campus shuttle.]

Posted by Tampa Review & Tampa Press at **4:47 PM**

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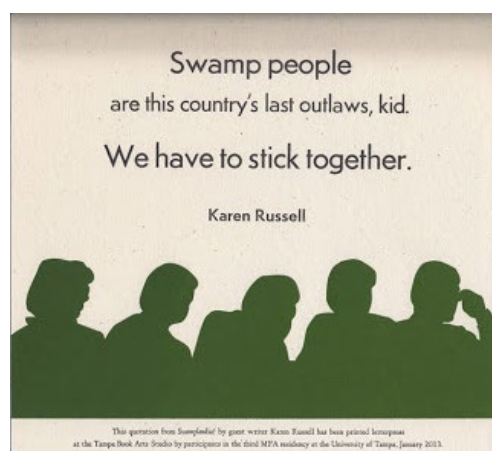
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# Tampa Book Arts Studio

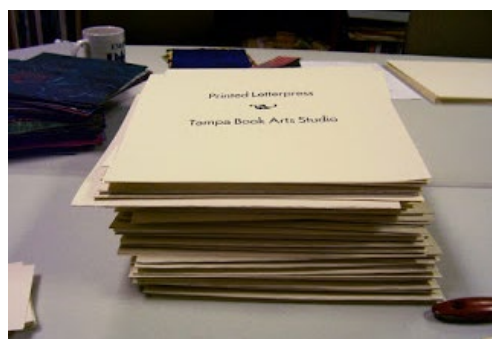
Wednesday, January 23, 2013

## A Keepsake for Karen Russell & MFA Students



The Tampa Book Arts Studio welcomed guest writer Karen Russell and MFA residency students on Friday, Jan. 3, 2013, for some hands-on letterpress printing just outside "the swamp." The quotation used on the keepsake is from Russell's novel *Swamplandia!*, set in the Florida Everglades, and though the 'glades begins a little further south, Tampa has a claim on swampland, too—which makes us all "swamp people."

Participants printed two colors on the keepsake, using two different presses, and also saw a demonstration of how to make decorative paste papers, watched slides and videos about the letterpress era, and shared a variety of refreshments. This is the third time the Book Arts Studio has hosted this event for graduate students in the writing program—with about 90 participants this time around.



Every student was presented with a portfolio to carry their paste paper samples and hand-printed keepsake.



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Retired printer Henry Welhe demonstrates the Intertype to MFA student Charles Wheeler and guest writer Karen Russell.



MFA student Cooper Levey-Baker prints his own keepsake with the assistance of UT graduate Alysia Sawchyn, who returned to help with the afternoon of printing.



Guest author Karen Russell signs the Book Arts Studio designed and printed keepsake for MFA student Andi Tomassi.

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TBAS Letterpress Coordinator Carl Mario Nudi (center) instructs MFA student Marcia Hodgson on how to set type on the Ludlow Typograph machine as Jim Gustafson, also an MFA student, observes.



TBAS Director and UT English Professor Richard Mathews (left), MFA Director Jeff Parker, and guest writer Karen Russell discuss the hand-printed keepsake given to all MFA students during the event at the Book Arts Studio.

Posted by Tampa Review & Tampa Press at 4:54 PM  
Labels: [book arts](#), [jeff parker](#), [Karen Russell](#), [letterpress](#), [low-ress](#), [mfa](#), [Tampa](#), [type](#), [Vandercook](#), [Workshop](#)

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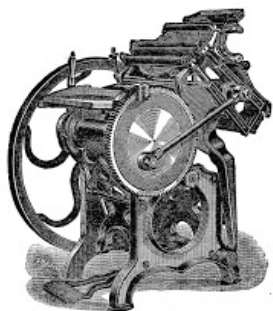
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# Tampa Book Arts Studio

Monday, March 4, 2013

## The First Florida Letterpress Wayzgoose



☆☆☆  
The Inaugural  
FLORIDA LETTERPRESS  
WAYZGOOSE  
2013  
☆☆☆

Nearly 50 printing enthusiasts attended the Inaugural Florida Letterpress Wayzgoose held at the Tampa Book Arts Studio on Saturday, February 23rd. Among other keepsakes, they helped print the one above on the C&P platen press recently donated by Leland Hawes.



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Take a look at these photos taken by Studio associate Sean Donnelly:

<https://picasaweb.google.com/105398920404264602493/WayzgoosePhotosBySeanDonnelly2232013?>

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[authkey=Gv1sRgCPeLxY62p7WAGA](#)

And these links to more photos of the day's events:

Jan has her's on Flickr at:

<http://www.flickr.com/photos/jannorris-dotcom/sets/72157633019842151/>

And Melissa has a great web site where she posted her photos:

<http://creativebrainbuzz.com/fla-wayzgoose>

and quickie tutorial on how to make paste paper here:

<http://creativebrainbuzz.com/paste-paper>

And our fabulous C&P master, Gary, posted his on his blog at:

<http://www.gjohanson.blogspot.com/2013/02/the-florida-letterpress-inaugural.html>

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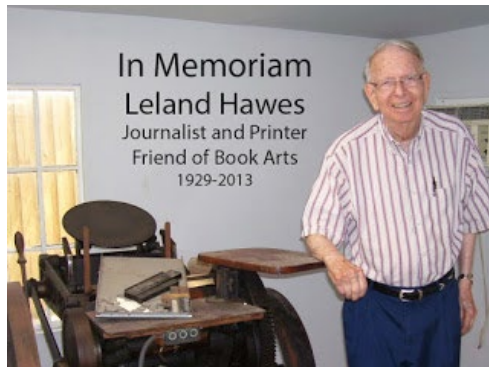
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# Tampa Book Arts Studio

Tuesday, May 21, 2013

## Farewell to a Gentleman Printer



The Tampa Book Arts Studio mourns the loss of our friend and mentor Leland Hawes, who passed away May 18. He was a lifelong amateur printer and journalist, and one of Florida's finest professional journalists. He is especially remembered in Tampa for his "History and Heritage" columns in the *Tampa Tribune*, but friends and colleagues around the country will miss him deeply as one of the leading amateur letterpress printers. He served many years as President of the American Amateur Press Association where he inspired countless others with his passion for a well-told story and a well-set line of type.

He is pictured above in his home printshop last year, shortly before we moved his Chandler and Price platen press, together with many cases of type and a good amount of other printing equipment, to a new home in the Tampa Book Arts Studio. His press was a headliner at the recent Florida Letterpress Wayzgoose held here this spring (see the previous post) and we were pleased to have him with us to celebrate. It was a landmark occasion in the short history of the TBAS. As a founding friend he could appreciate the progress we have made in just five years, having moved from an improvised warehouse location to the refurbished space where we can host events like a Wayzgoose. He played an active part in the life of the Studio, as he helped sort type and spacing, offered advice about the placement of equipment, and pulled some of the first sheets printed here. He will continue to serve as an example of how to share talent and passion in friendship and fellowship. He was a friend, an amateur, and a professional in the fullest and deepest senses of those words.

Posted by Tampa Review & Tampa Press at 12:12 AM 1 comment:

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# Tampa Book Arts Studio

Thursday, June 6, 2013

## Vintage Printing Blocks Enrich Our Growing Letterpress Collections



Recently, the Tampa Book Arts Studio received a generous donation of nearly fifty small letterpress cuts. Initially these were something of a mystery to us, due to a puzzling arrangement of letters in the logotype found in the corner of each (see above). Through research we were able to identify the lettering as “HUX” and the blocks as having been produced by the Huckins-Smith Studios, an early 20th century decorative illustration studio out of New York City providing *“inspirational suggestions for advertisers—an endless variety of ideas for every illustrative need.”*

HUX CUTS • 109 W. 57<sup>th</sup> St. New York Telephone CIRCLE 1198

Marketing their images as “Hux Cuts,” the company was widely known for producing relief blocks for *cachetmakers*—the proper name for those who create *First Day Covers* (decorated envelopes for the debut of a stamp, designed to include the stamp and first-day postmark of the city where it is first issued). The blocks were used for FDCs mainly in the late 1920s and early 30s, but continued to be in occasional use until the 50s.

The cuts now in our collection are each approximately three inches square—Hux’s “Large” size—and were originally sold for \$3.00 apiece.



After properly identifying their manufacture, with the help of our special collections chief, J.B. Dobkin, we were able to acquire a 47-page Hux Cuts specimen book and have identified and found serial numbers for our blocks.



### About the Studio

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(pages 20 and 22 of the Hux Cuts catalog)

With our new blocks, we've printed a small portfolio of proofs as a catalog for our Special Collections:



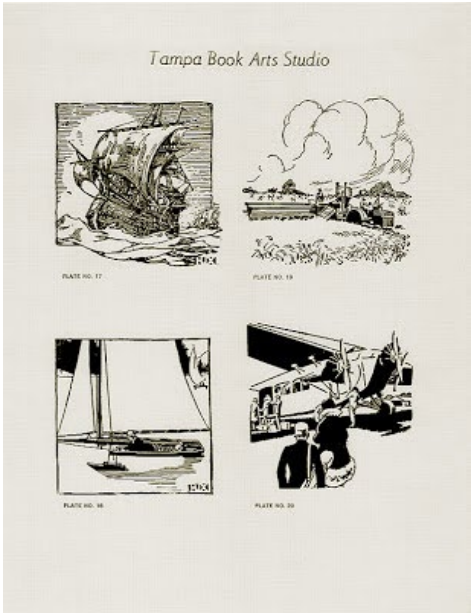
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Some of the blocks are two-color, as shown by these Christmas-themed illustrations:



*Thanks to our anonymous donor and to J. B. Dobkin  
for these great new additions to our collections*

Posted by Tampa Review & Tampa Press at 3:52 AM 6 comments:

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# Tampa Book Arts Studio

Wednesday, July 10, 2013

## National Book Award Winner Denis Johnson visits the Tampa Book Arts Studio



Denis Johnson hand-cranking the Vandercook 4

### I. Denis Johnson becomes a limited-edition letterpress printer

National Book Award winner and Pulitzer Prize finalist Denis Johnson visited the Tampa Book Arts Studio on June 19 as part of the fifth residency of the MFA in Creative Writing at the University of Tampa. Fitting the visit in between a workshop earlier in the day and a reading in the evening, Johnson and the MFA students were invited by the TBAS for a tour of the studio and some hands-on letterpress printing. This included each student being given the opportunity to print a keepsake: a broadside with the closing lines from Johnson's 1992 book *Jesus' Son*, designed and hand-set by the printers of the TBAS. After each deckle-edged sheet received its final turn through the press by each student, Johnson signed the broadside while the ink was still wet.



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TBAS Letterpress Coordinator Carl Mario Nudi instructing *Tampa Review Online*  
Blog Editor Coe Douglas on the Ludlow Typograph typecaster.  
*(Photo courtesy of Steven Lansky)*



Denis Johnson signing broadsides on the imposing stone.

II. Printing the Denis Johnson Broadside

The design and printing of the broadside is a story in itself—with unexpected plot twists along the way. Denis Johnson was originally announced as a guest writer for the MFA winter residency last January, and the TBAS began work on a keepsake, choosing to set his final lines from *Jesus’ Son*:

All these weirdos, and me getting a little better every day  
right in the midst of them. I had never known,  
never even imagined for a heartbeat,  
that there might be a place for people like us.

We had begun printing the letterpress broadside on imported Arches paper and had finished the first three colors—two shades of grey and one of black, including a photoengraved block of silhouetted heads, printed in pale grey. When Johnson unexpectedly had to be rescheduled at the last minute and a keepsake suddenly needed to be made instead for prize-winning novelist [Karen Russell’s visit to the TBAS](#) in January of this year, the silhouette block was pressed into service to become “swamp people,” printed in green, for a limited-edition broadside on Milkweed paper in tribute to her book, *Swamplandia*.

Given a chance to re-evaluate our plans for the Denis Johnson broadside, we used the additional time to create a more dynamic design. This included a decision to overprint the silhouettes, hiding them beneath brown cactus and red-orange rock formations and using the hints of grey that showed through as shadow for the rocky plateaus and mountains. Also, because the pre-printed colophon now had incorrect dates and information, we creatively “edited” it to include the right details. The broadside had passed through our presses five times before Johnson and the students added their sixth and final letterpress impression to complete it.

National  
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visits th...

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A large sheet of paper with a repeating pattern of stylized orange and black figures, possibly a decorative endpaper or a book cover design. The pattern consists of a grid of identical units, each featuring a stylized orange figure (resembling a person or a creature) standing on a black base, with a black vertical line extending upwards from the figure. The figures are arranged in a grid, with the black lines forming a series of vertical columns. The paper is laid flat on a surface, and the pattern is visible across the entire sheet.

ALL THESE  
WEIRDOS, AND ME  
GETTING A LITTLE BETTER EVERY DAY  
RIGHT IN THE MIDDLE OF THEM.

I HAD NEVER KNOWN, NEVER **IMAGINED**  
FOR A **HEARTBEAT**,  
THAT THERE MIGHT BE  
A PLACE  
FOR PEOPLE  
LIKE US.

DENIS JOHNSON

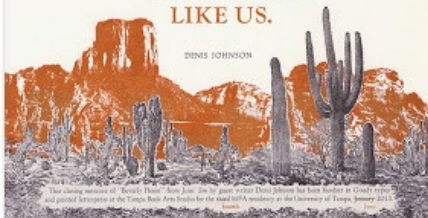


Illustration by David H. Johnson, Jr. The artwork is a stylized, orange-toned illustration of a desert landscape. It features several saguaro cacti in the foreground and middle ground, set against a backdrop of jagged, rocky mountains. The entire scene is rendered in a monochromatic orange-brown color scheme on a light background.

First closing remarks at Florida House, April 1994. The artwork is a stylized, orange-toned illustration of a desert landscape. It features several saguaro cacti in the foreground and middle ground, set against a backdrop of jagged, rocky mountains. The entire scene is rendered in a monochromatic orange-brown color scheme on a light background.

and gained acceptance at the Tampa Bay Arts Festival for the final 2014 residency at the University of Tampa, January 2015.

<https://tampabookartsstudio.blogspot.com/2013/07/>[12/10/2020 3:03:00 PM]

\*\*\*

*The Tampa Book Arts Studio also thanks Jeff Parker and the MFA Program at the University of Tampa for facilitating Denis's visit.*

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# Tampa Book Arts Studio

Saturday, October 26, 2013

## In Memoriam: Henry Wehle, 1939-2013



Henry demonstrating the Hammond Glider, January 2013.

Henry Edward Wehle was born and raised in Tampa, where he graduated from Jesuit High School in 1957. After serving in the Florida Army National Guard, he and his twin brother Gerald founded and operated Tampa Thermogravers, Inc., for over forty years. When he and Gerry decided to retire, they looked just down the street from their shop on Kennedy Boulevard to the University of Tampa, where they had heard that the University of Tampa Press had an interest in keeping letterpress printing alive.

Henry and Gerry donated much of their foundry type, letterpress equipment, and their vintage Intertype machine to the university's Book Arts Studio, and Henry agreed to be our volunteer expert on its history and operation.



Henry setting type on the Intertype for MFA graduate students and visiting writer Karen Russell (far right), Pulitzer Prize finalist and MacArthur Foundation Fellow, at the Book Arts Studio in January 2013.

Since that time, hundreds of students, professors, visiting writers, artists, and serious hobby printers have enjoyed the chance to learn about typesetting on the Intertype and Linotype machines from Henry. He had a knack for bringing the history and operation of the machine to life. And when he talked about it, his interest and enthusiasm were contagious. The twinkle in his eye and the smile on his face let you know that he still got a kick from the sheer mechanics and ingenuity involved in making lines of type drop out like clockwork.



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Henry explaining the Intertype “elevators” and the slug delivery system to grad students.



Henry at his Intertype with North American Intertype guru Don Black, of Don Black Linecasting, Toronto, Canada. Monotype expert Richard L. Hopkins is in the background with them at the First Florida Letterpress Wayzgoose held in February 2013 at the Tampa Book Arts Studio.

Henry was a good friend and a dedicated craftsman. His generosity in passing along some of his knowledge and experience will be cherished—and he will be deeply missed.



Memoria  
m: Henry  
Wehle,  
1939-2013

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Henry sharing the old technology with new generations.

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# Tampa Book Arts Studio

Thursday, November 21, 2013

## Lankes Keepsake Is a Hit at Frost Symposium

The Tampa Book Arts Studio and the University of Tampa Press have just completed a special limited-edition letterpress print of a previously unpublished sketch of poet Robert Frost made by the wood engraver J.J. Lankes, well-known as the illustrator of Frost's books.



The keepsake folder with its letterpress block print.

Lankes met with Frost at the South Shaftsbury, Vermont, train station in the summer of 1924—their first time meeting face-to-face after corresponding for almost a year. Frost and his son came to meet Lankes at the station, and they returned by horse and buggy to Frost's home and farm where the two collaborators talked until the early hours of the next morning. It was during this late-night conversation that Lankes made his first, quick sketch of Frost.

The original drawing, from the collection of Lankes scholar Welford D. Taylor, is reproduced in facsimile with its original pencil notes on the cover of a folder enclosing the letterpress print. The inside pages of the folder include "A Note on First Impressions of Robert Frost" by Taylor and the transcription of the letter Lankes wrote to his wife describing his first impressions of Frost after their meeting.

In the letter, Lankes describes Frost as looking like "a granite boulder" and "solid like a field when one is mown."

"Well, we talked the night thru," Lankes writes. "The roosters started to crow as I got into bed and then the birds began to peep, and day came on."



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Lankes's sketch was converted to a copper engraved block for printing.

A copper relief block, adapted from the original Lankes sketch, was photo-engraved for us by Owosso Graphic Arts in Owosso, Michigan. Richard Mathews and Joshua Steward then printed our limited edition on the 1848 Hoe Washington hand press that Lankes purchased to print his woodcuts.



Lankes's Hoe Washington Press at the Tampa Book Arts Studio.

An edition of seventy-five prints was pulled on dampened Whatman handmade paper from the Lankes estate. The first 35 prints were presented as keepsakes to participants in the Robert Frost Symposium, held in November 2013 at the University of Richmond, in conjunction with the major exhibition opening there, *Julius J. Lankes: Survey of an American Artist*.

The forty remaining copies of the print and folder are available for purchase from the UT Press website.

According to Welford Taylor, the keepsake was well-received at the symposium. "The Keepsake was more than a hit," he said. "It became, then and there, a classic."

Posted by Tampa Review & Tampa Press at 4:37 PM No comments:

Wednesday, November 13, 2013

## Tampa Book Arts Studio Explores New Dimensions at Monotype University Eight

This fall, Terra Alta, West Virginia, became home to Monotype University 8 (this being the eighth edition)—a week-long course in the use and maintenance of Tolbert Lanston's turn-of-the-century mechanical wonder, the Monotype Composition Caster. This year was a chance to explore a new dimension of Lanston's marvel, thanks to an addition to the Monotype curriculum: an innovative composition interface using a Mac computer.

SEP

Two Tampa Book Arts Studio associates took part in the great educational opportunity in anticipation of the arrival of a Monotype Composition Caster at the Tampa Book Arts Studio

[Frost Symposium](#)

[Tampa Book Arts Studio Explores New Dimensions at ...](#)

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later this fall. Letterpress Coordinator Carl Mario Nudi and Tampa Press Editing and Publishing Assistant Joshua Steward joined four other students from across North America to complete the latest hot-type class: Rob LoMascolo (New York), Kevin Martin (Ontario, Canada), Mason Miller (Maine), and Jeff Meade (California).

Monotype University was hosted and taught by printer, author, and Monotype scholar Richard L. Hopkins of Hill & Dale Press and Typefoundry in Terra Alta. Rich is the author of *Tolbert Lanston and the Monotype* (University of Tampa Press, 2012). He was founder of the American Typesetting Fellowship and has been publisher and editor of the ATF magazine for nearly forty years. Assisting Rich with the university this year was Bill Welliver, long-time printer, and inventor, designer, and builder of the CompCAT (“Computer Aided Typesetting”) digital typesetting system—commonly known as the “Welliver System” or “Welliver Interface.”



Clockwise, from left: Joshua Steward, Rob LoMascolo, Jeff Meade, Kevin Martin, Mason Miller, Bill Welliver, Rich Hopkins, and Carl Mario Nudi.

The first few days mainly involved arriving, getting acquainted, touring Rich Hopkins’s press and typefoundry—or The Chapel as he calls it (complete with stained glass window)—and becoming familiar with the setup. After getting settled in, much of the early part of the week was spent observing Rich cast and set type on a Monotype composition caster. While operating the machine, he offered advice and solutions for common problems and hangups, mentioned things to watch for, and answered the students’ many questions.



TBAS Letterpress Coordinator Carl Mario Nudi and Bill Welliver discuss the CompCAT software

A large portion of Monotype 8 was dedicated to learning the installation and use of the Welliver Interface, a way to connect a Mac computer to the nineteenth century Monotype caster. This enables typesetting from a laptop or desktop keyboard, in place of the original Monotype keyboard that punched a perforated paper tape or ribbon that was then run through the machine, a bit like a player piano, causing the caster to produce pieces of type instead of musical notes. The Welliver Interface is composed of both hardware and software components: the hardware is a mass of clear tubing, bound together, routed through a panel of air valves and circuit board, culminating in a steel bar with a row of small air holes

that is clamped directly onto the paper tower of the Monotype Composition Caster. The software (CompCAT) itself is divided into two parts: the composing software (eRibbons), and the Caster Control Application, which controls the basic functions of starting, stopping, or repeating a line of a “ribbon,” or for the selection of a pin combination to cast a specific character in the matrix case that’s placed in the caster at that time.

Because Rich was getting a second Interface installed for a second composition caster while Bill was in town, the students who own—or plan on owning—the Welliver interface and hardware were able to “play” with the most recent build of the hardware; this was convenient, as part of the troubleshooting for the mechanical difficulties of installing the system on a caster for the first time involves an initial installation, checking the adjustments, uninstalling again, and repeating that possibly many times, until all problems have been eliminated one by one, and all valves, air pressures, tubes, joints, screws, etc., have been finely calibrated and able to consistently cast good type. It was greatly beneficial to the students to work this way, as well as to work through all aspects of the software, and do it all with the inventor right next to them.



Rob LoMascolo (in green), Joshua Steward (center, installing the Welliver hardware), and Kevin Martin (right) listen in to Rich. (Note the blue stained glass “Chapel” window.)

Over the course of the week each student was given the task of designing and arranging two written works: one composed on the Monotype Keyboard and one composed using eRibbons, the Welliver digital composition



software. Both versions were then to be cast on the Monotype Composition Caster and printed on-site in Rich's print room. These ultimately were compiled as a portfolio of each student's work. About midway through the week, as the novice students were getting a handle on the machines, Bill and Rich split them into two groups, with Rich teaching the operation and intricacies of the Monotype Keyboard while Bill took the more modern-minded to teach the use of his software with a computer keyboard. A day later, the groups switched to catch up on what they'd missed the previous day. As part of Bill's lessons, the students each chose a typeface that hadn't yet been added into the database of the Welliver Interface, and using the vintage Matrix Case Arrangement (MCA) paperwork of type foundries, each student assigned the characters in that font to each position on a digital MCA.



Joshua Steward, composing on the Monotype Keyboard



Rich (left) prints on a Heidelberg Windmill platen press while Rob LoMascolo and Joshua Steward look on. (Bill Welliver at far right.)

Throughout the week, a variety of other lessons and demonstrations were given. A portion of one day was filled by watching Rich take apart, clean, and reassemble a mold. It was a chance for an up-close and personal look at the "guts" of a beautifully engineered antique that maintains its precision and runs "like a clock" when casting perfect pieces of type. Additionally, some students took turns removing the bridge of the caster and installing the mold.

Even downtime was filled with Monotype in various ways, but often there was a break in the day when those who had brought lunch took time out to sit around the Hopkins dining room table and talk all things casting, printing, and otherwise. Others worked through lunch, either progressing on their projects or poking around Rich's basement studio. However, one notably beautiful day was enjoyed as a group, eating pizza, talking, and laughing on Rich's back porch in perfect 78-degree weather.

The students spent their last few days finishing up casting and printing their projects, as well as working on their own pet projects: a few composed and cast additional galleys of type; some helped Bill Welliver deconstruct a rusted-out Monotype (the first Rich had owned and used)—to strip it down for spare parts, as well as for the learning opportunity; and two were chosen to compose and design the diplomas for Monotype University 8, to be presented on the final night at a celebratory dinner.



From left: Jeff Meade, Carl Mario Nudi, Rich and wife Lynda, Mason Miller, Kevin Martin, Bill Welliver, Joshua Steward. (Rob LoMascolo not pictured.)

\* \* \*

*Graduates and Faculty of Monotype University 8*



From left: Carl Mario Nudi, Rob LoMascolo, Mason Miller, Rich Hopkins (kneeling), Jeff Meade, Bill Welliver, Kevin Martin (kneeling, with forme), and Joshua Steward.

*Congratulations to the graduates!*

*Thanks to Rich and Lynda Hopkins for their patience and hospitality.*

*Thanks to Rich Hopkins and Bill Welliver, whose contributions to typecasting and letterpress printing will be remembered and carried forward by their students in the years ahead.*

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# Tampa Book Arts Studio

Monday, December 16, 2013

## More Hot Type to Savor with the Arrival of the Monotype Composition Caster

MORE HOT METAL ACTION IS TAKING SHAPE now at the Tampa Book Arts Studio! The turn-of-the-century typecasting marvel—and the gold standard for fine printing and book composition in its day—the Monotype Composition Caster has arrived at the Tampa Book Arts Studio! It’s taken its place in the Studio’s hot-type “foundry corner” to join with its typecasting kin, the Intertype, the Ludlow, and the Monotype “Orphan Annie” caster.



TBAS Director Richard Mathews and Letterpress Coordinator Carl Mario Nudi stand with the newly unwrapped machine still anchored to the pallet.

Earlier this year, having [just completed Monotype University](#), TBAS Letterpress Coordinator Carl Mario Nudi and Tampa Press Publishing Assistant Joshua Steward visited typefounder and printer Ian Schaefer at his studio in Lititz, Pennsylvania, to rig and prepare the caster and keyboard for shipment to Tampa.

Carl and Josh used 2x6-inch lumber to construct a custom pallet that fit around the narrow base of the caster, giving it a wider footprint for stability during transport. Steel eyebolts were driven into the boards, and ratchet tie-down straps and heavy cord were threaded through the base and back through the machine to anchor it to the base. The caster was then covered with a blanket, wrapped in heavy tarps, and sealed with layers of pallet-wrap to weatherize it for travel and storage on its journey south.



Tampa Press Publishing Assistant Joshua Steward and printer, typecaster Ian Schaefer wrap the caster with pallet wrap.

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[More Hot Type to Savor with the Arrival of the Mon...](#)



Shaking hands over the fully-wrapped caster, now ready to be shipped.

Dave Seat of Hot Metal Services in Mount Juliet, Tennessee, was picking up some equipment in the Pennsylvania area, and we were able to arrange to hitch a ride, first from Pennsylvania to HMS in Tennessee, where our Monotype was happy to hang out until one of Dave’s service trips could bring it further South to Tampa, where we welcomed it to its new home in the Book Arts Studio.



Accompanying the machine was a curious but necessary supporting cast of many replacement parts, molds, and matrices that had to be sorted, cleaned, cataloged, and stored. Carl undertook this task and made a place in the studio for each piece and part. Once this was done and the parts cleared away, the unwrapping of the machine could begin, one layer at a time.

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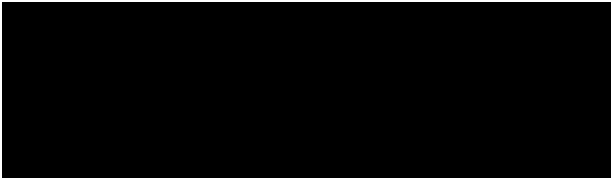
Left: TBAS Director Richard Mathews begins cutting through the many layers of pallet wrap.

Right: Letterpress Coordinator Carl Mario Nudi releases the cords anchoring and protecting the machine.

After the unpacking, the space where the caster was going to be settled needed to be made—fitting neatly in the Studio between the Intertype and the “Orphan Annie” Monotype Caster—though, this required the Intertype to be moved a few feet to the left, while the “Orphan Annie” needed to be moved a few feet to the right:



Once this was done, the Monotype Composition Caster was coaxed into its permanent place in the Studio and lowered to the floor:





– Thanks to Ian Schaefer and Dave Seat –  
For their hard work, diligence, and for the knowledge they’ve been so willing to share.

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# Tampa Book Arts Studio

Thursday, January 23, 2014

## Book Arts Studio Associates See Stars after Hosting Whirlwind Demonstrations and Tours

The Tampa Book Arts Studio associates were literally “seeing stars” recently as they played host to more than eighty graduate students in Creative Writing. They were here as part of the low-residency MFA program that draws students from all over the world to take part in an intensive ten-day residency of lectures, writing workshops, seminars, and readings. And the stars were being freshly cast in type metal as part of the celebration.



The student visit to the TBAS began in the early afternoon with a presentation by the Studio’s director, Richard Mathews, offering a broad overview of the history of the written word and its printing and publishing developments through time. In a later presentation given to third- and fourth-term students, more advanced topics were discussed. These included questions about the long-term effects on reading habits as a consequence of increased consumption of digital and web-based texts. He described issues raised by Nicholas Carr in *The Shallows: What the Internet is Doing to Our Brains*, which include preliminary evidence that there is a subtle (and subversive) training of the brain by digital culture to interact with digital texts in fast and superficial ways, with a consequent loss of deep thought and craftsmanship in digitally-created texts. He concluded the presentation by referring to historical and modern writers-as-publishers, reminding them that writers themselves can have a deep and profound impact in shaping how and what we read.



Dr. Richard Mathews lectures on the history of the printed word and advent of the codex.

Following the presentation, the students tried their hands at traditional book crafts. Kendra Frorup and Carlos Camargo Vilardy, of the UT Art Department, showed them how to create paste papers and marbled papers, and Bridget Elmer—of The Southern Letterpress, Gulfport, Florida, and Coordinator of Ringling College of Art and Design’s Letterpress and Book Arts Center—gave demonstrations on book binding, case binding, and pamphlet stitching.



### About the Studio

The Tampa Book Arts Studio includes a working letterpress printshop with equipment from the 19th and early 20th centuries. The [Book Arts Studio Library Collections](#) are centered on the age of letterpress printing, with a special emphasis on private and independent presses; examples from more than 600 presses are represented. The collection now totals more than 10,000 items, including the Lee J. Harter Collection of Books about Books, the J. B. Dobkin Peter Pauper Press Collection, the Dobkin Collection of 19th Century Letter Writing Manuals, and the Les Feller Family Collections.

Keep tabs on the TBAS by email!

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Kendra Frorup and Carlos Camargo Vilardy demonstrate paste paper techniques.



Bridget Elmer discusses elements of bookbinding by hand.

Meanwhile, at the letterpress studio, students visited three stations that represent the craft of letterpress printing. First, Dr. Mathews explained Gutenberg’s method for casting individual pieces of type by pouring molten metal into a hand mold, sorting it into a case, and setting it into lines by hand.



Dr. Richard Mathews explains handset type and hand casting.

At the second station, Joshua Steward of UT Press ran a vintage 1920s Monotype Sorts Caster (the “Orphan Annie”) which mechanized the casting of individual letters and decorative pieces. Students could choose one of three different 18-point star ornaments to be cast on the machine and kept to commemorate the event.

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Tampa Press Editing and Publishing Assistant Joshua Steward answers questions  
about casting type and ornaments on the Monotype Sorts Caster.

Two of those three ornaments were used on a broadside, created by the TBAS staff in preparation for the event, as another keepsake for the students. As part of the tour, each student printed, with the help of TBAS Letterpress Coordinator Carl Mario Nudi, the second and final run of the commemorative broadside on the Vandercook.



TBAS Letterpress Coordinator Carl Mario Nudi talks with students  
about printing on a Vandercook Proof Press.

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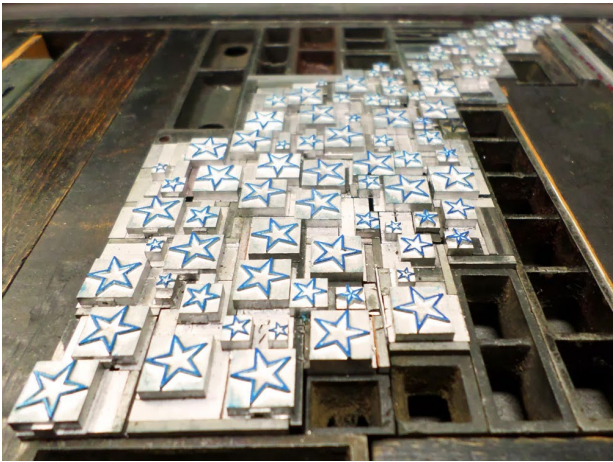
“We'll keep on until we're in star country”

The concept of the broadside's design was multi-purpose: the quote used—“We'll keep on until we're in star country”—is taken from a quiet moment of dialogue between two characters in the novel *The Tilted World*, by Tom and Beth Anne Fennelly, visiting authors for the Residency who gave a reading for the students later that evening on campus; additionally, as this semester marks the completion and graduation by the students of the inaugural cohort of the MFA in Creative Writing program, these

graduates are the first to take the knowledge they've gained and strike out into the expansive world of creative writing and other fields of their interest—each reaching for their own “star country.”

This quotation from *The Tilted World* by guest writers Tom Franklin and Beth Ann Fennelly has been designed and printed at the Tampa Book Arts Studio in celebration of the authors' visit and the first graduation ceremony of the MFA in Creative Writing Program at The University of Tampa, January 2014.

Stars and display type were cast on the Ludlow and Monotype Casters, with the colophon handset; the broadside was printed with process black and tinted-blue inks on Crane's Lettra Pearl stock.



\* \* \*

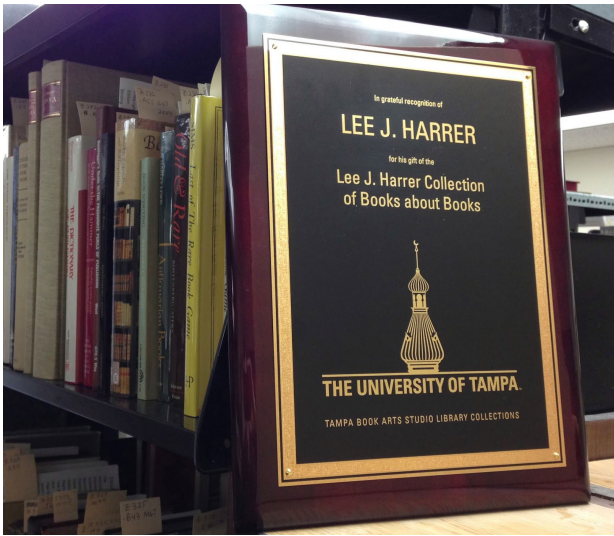
*Thanks to Rich Hopkins for the loan of his star Monotype matrices, and to Kendra Frorup, Carlos Camargo Vilardy, and Bridget Elmer for their time, effort, and willingness to share their extensive knowledge.*

Posted by Tampa Review & Tampa Press at 4:56 PM No comments:

Saturday, January 18, 2014

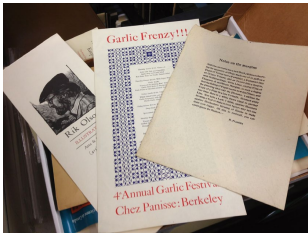
A Gift of Fine Books from Lee J. Harrer Enriches and Deepens Our TBAS Library



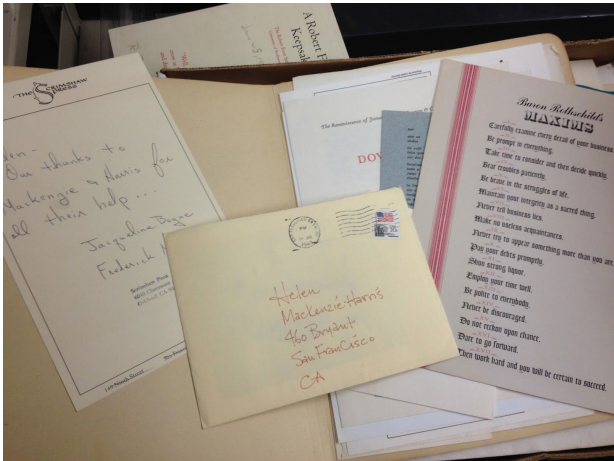


A SIGNIFICANT DONATION by bookman Lee J. Harrer from his personal collection of books about books helped launch the Tampa Book Art Studio Library Collections in 2008. This year he helped us celebrate the holiday season by adding some 2,200 additional items to the collection with a gift appraised at more than \$117,000.

Highlights of the new materials include important letterpress books from some of the major contemporary fine presses: Henry Morris’s Bird & Bull Press, John and Rosalind Randle’s Whittington Press, and Jan and Crispin Elsted’s Barbarian Press, to name a few.

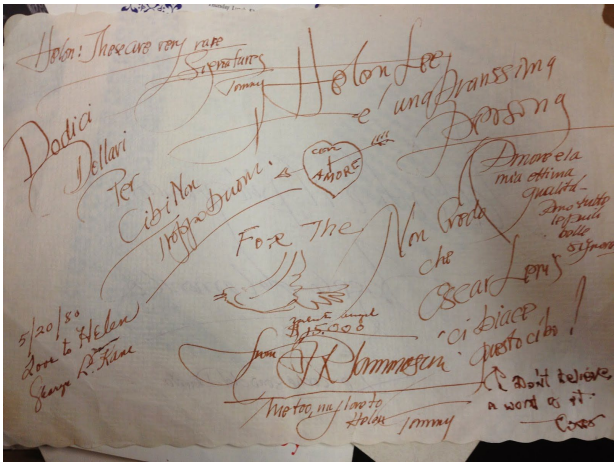


One component with special resonance for us is a fascinating body of items from the estate of Helen Lee, who was the Director of Type Sales for many years at the MacKenzie-Harris Type Foundry in San Francisco. Unique items include signed woodcut proofs from Barry Moser, letterpress ephemera of many kinds from private press printers, signed trials and proofs from private presses, and even some assorted correspondence.



One of the most unique items in this group is a paper placemat inscribed and presented to Helen Lee for her birthday in 1982. It features an elaborate bird and heart pierced by an arrow, drawn by the artist Valenti Angelo (whose books are a feature of the TBAS collection), and signatures by Oscar Lewis, a leading member of the Book Club of California; Tommie Tommassini, President of the National Printer’s Association; and George Robert Kane, a noted bookseller.





The image shows two overlapping business cards for Mackenzie-Harris Corp. The top card is white with black text and a logo. The logo consists of the letters 'M', 'H', and 'A' in a stylized, blocky font, with 'M' and 'H' stacked vertically and 'A' to the right. Below the logo, the text reads 'TYPEFOUNDERS' and 'JACK HARRIS'. The card lists services such as 'Type & Materials Price List' and 'Machine and Hand Composition'. The bottom card is also white with black text and a logo. The logo is similar to the one on the top card, but with 'M', 'H', and 'A' in a different arrangement. Below the logo, the text reads 'TYPEFOUNDERS' and 'JACK HARRIS'. The card lists services such as 'Type Foundry' and 'Typographers & Typefounders'. The cards are slightly offset, showing the top card behind the bottom card.

When these new gifts are combined with earlier donations, the value of the Lee J. Harrer Collection of Books about Books exceeds \$426,000. Lee is now at work on a third donation that includes his miniature books and related press ephemera, runs of book-related periodicals, and new limited-edition, fine press items such

Posted by Tampa Review & Tampa Press at 9:29 AM No comments:

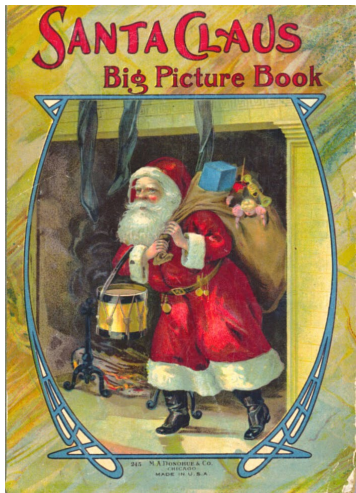
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# Tampa Book Arts Studio

Tuesday, June 24, 2014

## Christmas in Midsummer for TBAS Library



The Tampa Book Arts Studio Library Collections received an unexpected summertime visit from Santa Claus as donor Lee J. Harrer brought in some special vintage gifts that complement and showcase the antique printing blocks in our Les Feller Family Collections. Lee is extending the Harrer Collection of Books about Books to include original editions published by [Donohue & Co. of Chicago](#) that are printed from the antique blocks that were rescued and preserved by [Les Feller](#), who discovered them in the vaults of the Chicago printer. They are now a treasured part of the TBAS Feller Family Collections. ([See our post about a title, Jolly Jingles, discovered early on in the Collection.](#))

This color cover is from the *Santa Claus Big Picture Book* published by Donohue about one hundred years ago. The Feller Collection blocks include many sets of four-color separations, along with some engravings intended to be printed in a single color. The Studio plans to produce limited-edition prints from the original blocks and will be making them available in portfolio sets as a fundraising activity. Meantime, we look forward to being inspired by antique examples of the original printings, thanks to Lee's book-collecting skills and generosity.

If you happen to have original children's books from Donohue and Company that you would like to contribute to the library, please contact us at [utpress@ut.edu](mailto:utpress@ut.edu).

Posted by Tampa Review & Tampa Press at 10:53 AM No comments:

Friday, June 13, 2014

## 23 Students Take Letterpress Printing and Publishing Course



### About the Studio

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THE TAMPA BOOK ARTS STUDIO WAS FILLED TO OVERFLOWING this Spring with twenty-three University of Tampa students enrolled in a course entitled “Printing, Publishing & Book Arts.” The course was taught by University of Tampa faculty members Richard Mathews, director of the studio and a professor of English and Writing, and Kendra Frorup, a sculptor and mixed media artist and a professor of Art, assisted by the TBAS Letterpress Coordinator Carl Mario Nudi and Studio Associate Joshua Steward. The class met every Monday, Wednesday, and Friday during the 14-week semester.

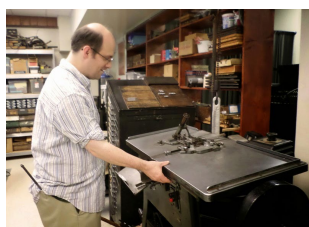
Students surveyed the history of printing and publishing from incunabula to contemporary artists’ books. They studied type design and typography from historical and digital angles, and they explored hands-on aspects of letterpress printing.



Nearly every available surface in the studio was utilized while students learned typesetting by hand from the California job case. As they became more familiar with the types available to them, they designed and printed limited edition postcards, larger broadsides with two or more colors, and they planned and completed a variety of individual projects. Most of the students also learned to set and cast lines of type on the Ludlow

Typograph, which gave them an even broader selection of type styles and sizes than those found in the cases of vintage foundry types in the studio.

Frörup instructed students throughout the semester in the making of paper and showed them techniques for producing decorative paste papers and marbled papers. She also taught the students several binding techniques and worked individually with them to help them master different stitches and book forms. Everyone completed at least one binding exercise employing the pamphlet stitch and another using a stab binding.



They also gained experience and confidence in using the array of letterpress equipment in the studio, from composing sticks to galleys to furniture and quoins. They all completed limited edition letterpress runs using our Vandercook presses—a Model 4 and Model 219AB. They took on the responsibility of printing the work they designed, which involved setting, proofing, and correcting their type, preparing and locking-up forms, and registering their sheets.

The last weeks of the course became a time for experimentation with different materials and with the traditional forms of printing. A few tackled split fountain (or “rainbow roll”) printing, others tried their hand at carving wood or linoleum blocks, monotype printing, collography, screen printing, hand-tinting, and even wood working. The students’ final projects were varied. Many included binding as well as printing, and some created chapbooks of

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Jim Servies,  
1925-2014

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poetry, stories, or essays. The course concluded with a session for the students to show and comment on the work they had done—and to collect all of the letterpress postcards into a die-cut and letterpress-printed portfolio packet designed to hold a complete class set (shown in slideshow below).



Click on photos within the slideshows to see larger versions

*Special thanks to Jennifer Deg and Jack Whitaker for additional photographs*

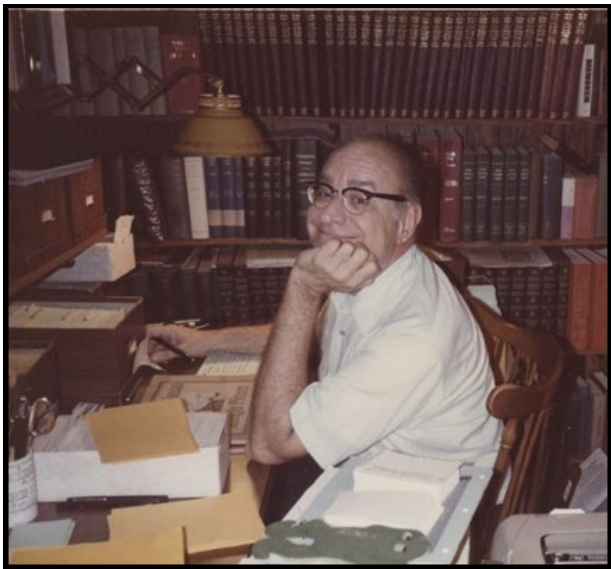
Posted by Tampa Review & Tampa Press at 4:29 PM 1 comment:

Thursday, June 5, 2014

### Jim Servies, 1925-2014

FAMILY, FRIENDS, AND ADMIRERS of Jim Servies are mourning his passing in Pensacola, Florida, on May 30, 2014, at the age of 88. He was a champion of books and print culture throughout his long life as a librarian, author, editor, printer, publisher, and bookseller. After graduating from the University of Chicago, he began his career as a librarian there, and then served in various positions at





the University of Miami (Coral Gables), the College of William and Mary, and the University of West Florida.

During those years, Jim edited or wrote a number of books, including *A Bibliography of John Marshall* (1956), *A Selected Bibliography of*

*Virginia, 1607-1699* (1957), *Earl Gregg Swem, A Bibliography* (1960), *The Poems of Charles Hansford* (1961), and *The Log of H.M.S. Mentor, 1780-1781* (1982). His work on these publications, and his experience as a reference librarian, prepared Jim to tackle a book that would be nearly two decades in the making: *A Bibliography of Florida*. First, Jim and his wife Lana spent four years cataloging more than 40,000 (yes, forty thousand!) books, articles, and other documents printed in or about the state of Florida. Then, after Jim retired in 1986, they began to work in earnest on their magnum opus. It would be published in four volumes between 1993 and 2002, totaling more than 2,000 pages and 18,052 entries. Michael Slicker of Lighthouse Books in St. Petersburg calls it “one of the (if not *the*) finest state bibliographies ever produced.”

Jim and Lana were active in the world of antiquarian books as proprietors of King and Queen Books, which has issued nearly 50 catalogs. They helped found the Florida Antiquarian Booksellers Association and its much-admired book fair, held annually in St. Petersburg.

The name King and Queen was also used for their press, which issued occasional hand-printed keepsakes, facsimiles and ephemera, many of which have a Christmas theme. The long list includes *The Angels* [by John Updike] (1968), *An Ode to the King and Queen Press* (1968), *Christmas All Hail!* (1969), *The Office of Christmas* (1974), *Christmas Couplets* (1975), *Pensacola’s First Christmas Tree!* (1978), *Welcome Christmas* (1979), *A Christmas Tree Question* (1980), *A Christmas Shopping List: 1902* (1982), *The New-Year Elephant* (1983), *A Florida Christmas, 1882* (1986), *Holiday Recipes, A.D. 1594* (1988), *Christmas Eve at Sea* (1989), *Little tree, little silent Christmas tree* (1990), *A Christmas Orange* (1991), *Florida: A Hundred Years Hence* (1992), *Christmas on Mt. Olympus* (1993), *The Eskimos’ Christmas* (1997), *Jennie’s Christmas, 1901* (1998), and *Christmas in the Bag: A Major Jones Story* (1999).

Jim’s friend and colleague Michael Slicker remembers him as “a man of tireless energy and a friend of the book who guided the University of West Florida Library through its early years, sent hand-printed keepsakes from time to time, supported the book fair in its early years, and was always willing to share his time and his knowledge. Moreover, he was a ‘gentle’ man in every sense of the word. The world is a little darker today without the light of Jim’s smile.”

Posted by Tampa Review & Tampa Press at 3:26 PM No comments:

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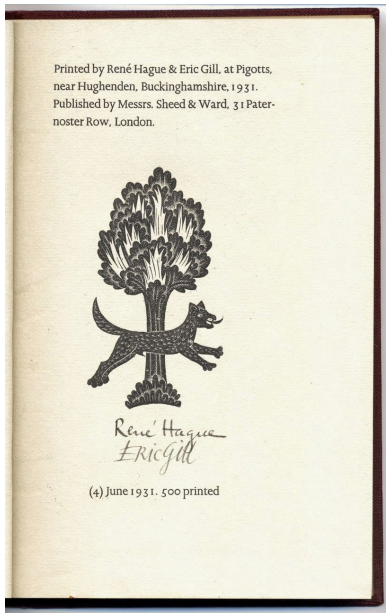


# Tampa Book Arts Studio

Thursday, July 3, 2014

## TBAS Library Highlights: One of our favorite things

So many gems are tucked away in the Tampa Book Arts Studio library that it's difficult to choose one to inaugurate this series of posts about the "best" of the collection. We plan to feature one item, or a related group of items, regularly on this blog, so check back often and see what we've brought out to delight you. Since there are nearly 8,000 items in the collection, it will be a long time before we run out of the "best" of what we have to share.



We decided to begin the series with the copy of *An Essay on Typography* that came to us as part of Lee Harrer's generous donation. This first edition was published in June 1931 in an edition of 500 copies. Eric Gill (1882-1940) not only wrote and illustrated the book, he also printed it by hand, with his son-in-law, Rene Hague. This book exemplifies Gill's versatility. His great talents complemented one another in the fields of sculpture, type design, writing, illustration, engraving, and printing, and he made this book at a high point in his career, having just completed the design of Gill Sans types and finished a major sculptural commission for reliefs on the headquarters building overlooking St. James's Park for the Underground Electric Railways Company of London, which was awarded a London Architectural Medal in 1931 from the Royal Institute of British Architects.

Gill first trained to be an architect, but gave it up after meeting and studying with the renowned calligrapher Edward Johnston. After that meeting, he became interested in calligraphy and the cutting of letters in

stone, and the art of sculpture generally. His work exemplifies the Art Deco style and unashamedly portrays human sexuality and the body. He and his wife moved to Ditchling in Sussex, England, in 1903, where he founded the Guild of St Joseph and St Dominic after World War I. The Guild and the workshops he established later were communities of craftsmen that put into practice the anti-industrial ideas that Gill propounded in essays on art and the modern world.

His career took a new turn after Stanley Morison, the type designer most famous for the ubiquitous Times New Roman, invited Gill to design new type faces for the Monotype Corporation. The results of their collaboration include Perpetua, Gill Sans, and Joanna. American type designer Beatrice Warde was also employed at Monotype when Gill was working for them, and was inspired by Gill's Perpetua type to write her famous broadside titled "This Is a Printing Office." (Warde was also the model for his woodcut of a female nude called "La Belle Sauvage.") The Joanna type was specifically designed for Gill's own press, and he used it to set *An Essay on Typography*. The year 1931 also marked the publication of Gill's masterpiece in the field of book design: *The Four Gospels*, published by the Golden Cockerel Press.

Posted by Tampa Review & Tampa Press at 5:42 PM No comments:



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# Tampa Book Arts Studio

Monday, August 11, 2014

## Summer Project: Proofing Antique Donohue Blocks from the Feller Family Collections



Carl Mario Nudi, at the Vandercook 4 in the background, has already completed more than two hundred proofs.

One of the most interesting projects this summer has been the proofing of our complete holdings of antique blocks from the M. A. Donohue & Company of Chicago. The blocks are just one component of the Les Feller Family Collections now at the Tampa Book Arts Studio. Letterpress Coordinator Carl Mario Nudi is leading the effort, with help from Joshua Steward, Caitlin Carty, and others. The project involves unwrapping each block, cleaning away at least the first layers of accumulated ink, dust, and dirt with the help of brushes, toothbrushes, and a variety of solvents, and pulling a proof.

When the project is finished, the studio will have two complete notebooks of proofs that will serve as a catalog of all the blocks in the Feller Family Collections. Donor Lee Harrer and others are already busy locating actual books to match the plates, and this week Carl found a copy of *The Natural History ABC*. His copy of the complete book arrived just after he had finished proofing that set of blocks. But, as is often the case with Donohue Company books, the interior and exterior blocks are not always paired consistently from printing to printing. The inside blocks in the case of *Natural History* are completely different in this physical copy from the blocks held in our collection. This appears to be a standard practice of the company, which supplied young children with interesting and inexpensive books. Donohue & Co. evidently reprinted quickly to replenish stocks, and they appear to have



One cover block after cleaning, ready to be inked and proofed.



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been happy to swap around the texts, as long as they made sense. The outside covers are identical, and both our blocks and the printed book are identified as Series No. 120.



Carl Mario Nudi pulls a proof from the block.



The printed cover, together with our first proof of the black block, which still needs makeready.

Most of the interior blocks in our collection include the signature of the illustrator, Constance White; however, the interior pages in the printed copy are by multiple illustrators—W. A. Cranston, Stanley Berkeley, and Harrison Weir—and they show a range of dates from 1873-1890. Neither the printed copy nor the set of blocks is dated, though our blocks appear to have been made sometime between 1900 and 1920.

With summer nearly over, there is still a great deal of proofing to be done to complete the project, but each printing session brings fresh discoveries and delightful surprises. We are looking forward to knowing much more about the full archive—which includes well over four hundred blocks—and about the Donohue Company by summer's end.



Joshua Steward proofs another sheet on the Vandercook 4.

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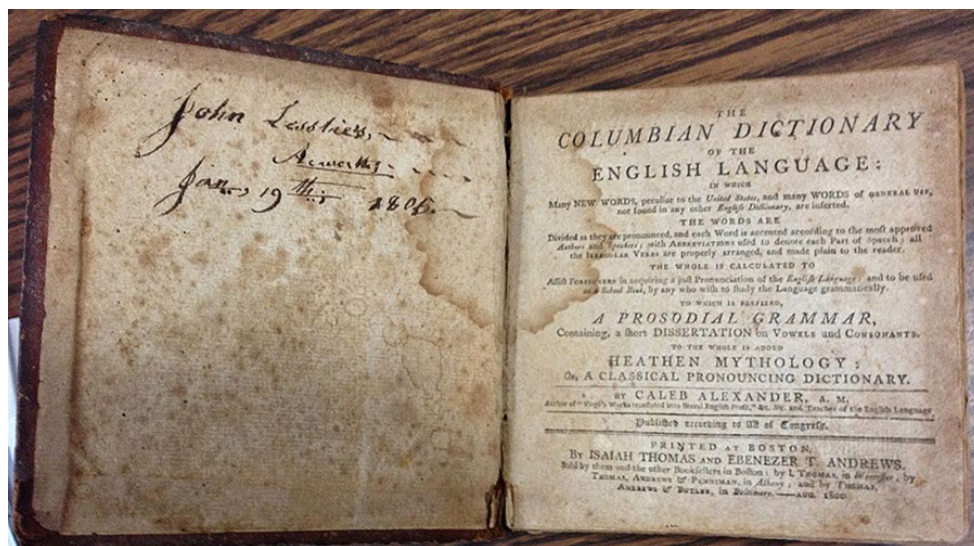
- [Tampa Review & Tampa Press](#)



Posted by Tampa Review & Tampa Press at 2:24 PM 1 comment:

Friday, August 1, 2014

## TBAS Library Highlights: Rare Book from American Printer Isaiah Thomas



A battered, heavily worn leather binding from the nineteenth century conceals one of the gems of the Tampa Book Arts Studio Library Collections: the *Columbian Dictionary of the English Language* published in 1800 by the great American printer and patriot Isaiah Thomas in partnership with his friend and fellow publisher Ebenezer T. Andrews.



Our copy is a gift from our collections chief, J. B. Dobkin, and is one of only nine surviving copies that we have been able to locate in libraries throughout the world. Dobkin describes it as "extremely rare." Our copy is inscribed with the name of John Lesslie, who lived with his wife, Polly Hyde, in Plymouth, Vermont.

The book was compiled by Yale-educated Massachusetts teacher Caleb Alexander and includes "many new words peculiar to the United States, and many words of general

use not found in any other English Dictionary." The elaborate title page also states that "the whole is calculated to assist foreigners in acquiring a just pronunciation of the English language, and to be used as a school book by any who wish to study the language grammatically."

Isaiah Thomas was born in Boston in 1749 and in his youth was apprenticed to a printer. He is widely known for his publication of the famous eighteenth-century newspaper named the *Massachusetts Spy*, which he established just about the time he turned twenty-one. In it he championed American Patriot politics from 1770 to 1776 and the outbreak of the Revolutionary War. Thomas also printed and published the *New England Almanac* (1775-1803), published many other important books, established a paper mill, and wrote and published the first comprehensive printing history in the U.S., *The History of Printing in America* (1808).

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# Tampa Book Arts Studio

Friday, October 24, 2014

## TBAS Letterpress Coordinator Visits Lead Graffiti in Delaware



Jill Cypher and Ray Nichols in the Lead Graffiti studio, Newark, Delaware.

When Tampa Book Arts Studio Letterpress Coordinator Carl Mario Nudi headed North last month to visit relatives and friends, he was happy to see that his road trip would take him near Newark, Delaware, where the creative letterpress studio Lead Graffiti is located. Jill Cypher and Ray Nichols, the studio's owners, greeted our "itinerate inquirer of all things letterpress" with gracious and overwhelming hospitality.

Lead Graffiti not only produces unique and innovative books, broadsides, and other book arts pieces, but Jill and Ray, and Ray's son, Tray, also do commercial letterpress commissions. They work with traditional materials in surprising and contemporary ways. Their studio resources include a variety of traditional wood and foundry types, supplemented by new and wonderful wood type that they have designed and manufactured entirely in-house.

During Carl's visit, Jill and Ray generously took the time to show him around and explain some of their techniques. They also presented him with some inspiring samples of their work to share with the TBAS associates. One of the most interesting broadsides is from the 2014 series of their "Tour de Lead



### About the Studio

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An example of the wood type made at Lead Graffiti.

Graffiti” project. The sample print they sent back to Tampa is one of twenty-one posters interpreting the stages of this year’s Tour de France bicycle race held in July in France and nearby European countries.



Some of this year’s posters from Tour de Lead Graffiti.

Each day during the Tour de France, Jill, Ray, and a team of collaborators watched television coverage of the race and related activities to soak up the atmosphere, and to catch some of the memorable commentary, interviews, and incidents. They would then go to lunch and discuss how to translate and interpret their impressions into a poster using wood and metal types, decorative elements, and colored inks on a 14.5” x 22.5” sheet. What is immediately obvious about this project is the spontaneity that the finished work communicates. Even the composition and lockup were done directly on the bed of their Vandercook press without preparation.

The posters are limited editions—this year being the fourth in their yearly series—and copies of many of them remain available for purchase. Check out Lead Graffiti’s web site to see more of the series, along with some of the other great stuff they are doing: [www.leadgraffiti.com/](http://www.leadgraffiti.com/)



Bringing the Tour to TBAS.

Graffiti ...

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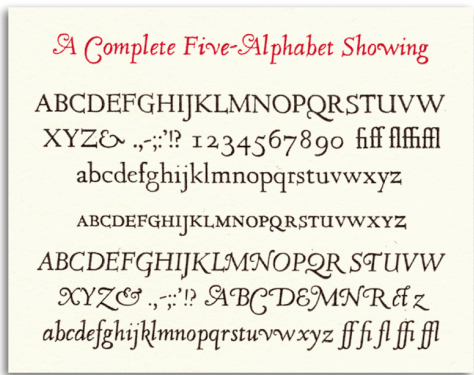
# Tampa Book Arts Studio

Sunday, December 14, 2014

## A “Lost” Goudy Type Becomes Our New Companion



### Goudy’s Companion Old Style Comes to the TBAS



A sample setting of Companion Old Style  
arranged by Richard L. Hopkins

a David Delo Research grant from the University of Tampa to acquire, document, cast, and write about Goudy’s little-known type, Companion Old Style. As part of the grant he will give a talk on the history and discovery of the mats at the Tampa Book Arts Studio on January 31, 2015, where he will explain the background and design of the roman and italic fonts and demonstrate their casting on the Studio’s antique Monotype “Orphan Annie” caster.

The brass Monotype matrices arrived in sixteen battered plastic cases, each containing a complete roman or italic alphabet. They are the masters for casting an exceedingly rare private typeface, never made commercially available. Commissioned in 1927 by Henry B. Quinan, Art Director for the *Woman’s Home Companion* magazine, the type was designed for exclusive use in the magazine, which had a national circulation of more than four million in the 1930s. Goudy worked on the project for several years, during which time he taught himself how to engrave the mats, developing his own

A rare and virtually unknown typeface designed by the acclaimed American type designer Frederic Goudy now has a new home here at the University of Tampa. Thanks to a David Delo Research grant and the generosity of the Lester Feller Family, the only known surviving mats for Goudy’s Companion Old Style type have become jewels in the crown of the Feller Family Collections at the Tampa Book Arts Studio.

\* \* \*

Richard Mathews, Dana Professor of English and Writing at the University of Tampa, and Director of the TBAS, received



### About the Studio

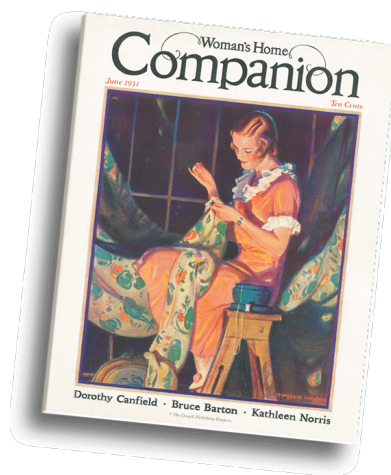
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tools for cutting the shape of each letter, number, and punctuation symbol into a flat brass matrix designed for use on the Monotype casting machine. The finished types first appeared in the *The Woman's Home Companion* for June, 1931. In the end, not only did he make the patterns for each letter, but he also cut each of the mats himself. The mats today include 12-, 14-, 16-, 18-, 21-, 24-, 36-, and 42-point sizes in roman and italic.

### How Companion Made Its Way to the TBAS



The mats were discovered and saved by Lester Feller in 1976 when the equipment of Monsen Typographers of Chicago was being liquidated. Feller, an amateur printer and type enthusiast who founded and operated the Twin Quills Press in Niles, Illinois, and later established the Printer's Row Printing Museum in Chicago, collected antique types and cuts throughout the 1960s and 1970s for his serious letterpress hobby that he pursued from home base in a crowded garage. At the liquidation Les noticed the unidentified mats in custom Monsen Typographers plastic boxes with the Monotype number 359 identification, a number he was not familiar with, and he took a few mats out of the case to see if he could recognize

the face. Though he couldn't identify the type, he thought the slant of the letter "o" was interesting and he noticed that the old style numerals had a certain flair, and so decided to buy the mats without knowing what they were.

\* \* \*

Les later showed a one-line printed setting of the word "Companion" to Rich Hopkins at a meeting of hobby printers, the Almagamated Printers Association Wayzgoose in Indiana in 1977, still not knowing what he had. Printers often saved scraps and type samples from job work that could show what a typeface looked like, and Les thought that "Companion" might be a word from a headline or ad to show the type. It certainly didn't strike him as the name of a type, let alone being a type designed by Frederic Goudy. He had unsuccessfully looked through Monotype lists in various catalogs and specimen books, but he had not been able to find number 359. Hopkins was also intrigued, and turned to his own extensive references, including two different typeface encyclopedias, but the mats were not listed in any of the usual sources. Rich remained on the chase, following various clues that eventually included that one-line sample word, and he was able to identify the mats as Companion Old Style, an exclusive, private type commissioned by the art director of the *Woman's Home Companion*, and used exclusively by the magazine.

\* \* \*



FREDERIC W. GOUDY  
The Editor at the Matrix Engraving Machine

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In 1979 Rich Hopkins wrote the whole story of the discovery and identification of the type in a beautifully printed issue of his *Typographic Curiosities*, set in Companion types cast from the mats that Feller had loaned especially for the booklet. Dr. Richard Mathews, who was directing the Konglomerati Florida Foundation for Literature and Book Arts at that time, knew Rich through the American Typesetting Fellowship and soon heard about the Companion discovery. He contacted Les and was able to arrange to have enough of the type cast to complete the first book ever issued in the private typeface: a collection of poetry by Ohio poet Hale Chatfield entitled *Water Colors*. Published in 1979, it was typeset by hand in Companion, letterpress printed, and hand bound at Konglomerati Press, with partial funding by a grant from the National Endowment for the Arts.



Feller and Mathews had lost touch over the years since then, but as the Tampa Book Arts Studio was first taking shape a decade ago, they made contact again. Les and his wife, Elaine, were spending winters in Florida, and they arranged to stop at the University of Tampa to see the new setup. Presses, type, and typesetting equipment from Konglomerati had been supplemented by donations from others, and the growing collection reminded Les of what they had hoped to do with the Printer’s Row Printing Museum: inform and inspire others

with an appreciation of the history and the desire to keep the equipment in use.

Future Legacy of Companion at the Tampa Book Arts Studio

Les and Elaine established the Feller Family Collections as part of the special collections library of the Tampa Book Arts Studio. They have contributed hundreds of original antique printer’s blocks from the early twentieth century children’s books published by the Donohue Company of Chicago, antique letterpress models, displays of wood-engraving processes, hundreds of printed books and pamphlets on letterpress printing, and a collection of antique letterpress posters and broadsides from the seventeenth through the nineteenth century. Many of these are framed, and now hang permanently in the TBAS.



Les Feller speaking about his 1979 discovery of the Companion mats

\* \* \*

Today the Companion Old Style types will form a unique living legacy as the highlight of the Feller Family Collections, offering a very special opportunity for students to handle a private typeface found nowhere else in the world. Faculty and students together will explore new ways of utilizing this distinctive and nearly lost typeface by America’s best-known and most prolific type designer. Here it will be cast sparingly and used for special projects. Most importantly it will offer students a hands-on experience with history. In the process, they will also contribute to history and scholarship themselves as they find ways to feature and reveal the possibilities for expression that this virtually unknown typeface holds.

Frederic Goudy wrote of Companion in his book *A Half Century of Type Design and Typography*:  
“Companion Old Style and its italics show greater consistent original features than any other face I have ever made.”

The Tampa Book Arts Studio is thrilled to be the permanent home for this extraordinary type.

Posted by Tampa Review & Tampa Press at 5:55 PM No comments:

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# Tampa Book Arts Studio

Wednesday, February 18, 2015

## The Itinerant Printer Revives a Printerly Tradition by Visiting the TBAS



Letterpress printer and book artist Chris Fritton turned the TBAS into his personal studio for a few days last week as part of his year-long project called “The Itinerant Printer.” Fritton is traveling the nation in part to renew the lost tradition of tramp printers—printers’ apprentices who left the Master Printer’s shop where they had learned the craft of printing to travel and see more of the world, finding work in other places and learning other printing techniques before opening their own print shops.

Taking advantage of Chris’s visit, two University of Tampa art classes stopped by the Studio to listen, watch, and print as they took part in informal presentations and demos. Chris explained the history of printing, showed the basic elements of letterpress printing and typesetting—having the students cast their own names on the Ludlow Typograph and print a class keepsake—as well as guiding them through his portfolio of prints and talking about his traveling “tramp printer” project.



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Printer  
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\*\*\*

Chris also set aside time to create and print some original letterpress works of his own. During his two-day visit, he designed, set up, and printed a three-color poster and two editions of two-color postcards to fulfill pledges that are part of his Indiegogo online fundraising campaign. Visitors were invited to stop by, talk with him, and see him at work during an Open Studio on Monday afternoon.







Chris officially began his Itinerant Printer tour, which is projected to take him to 48 states, the last week of January in the Miami area, making the Tampa Book Arts Studio only his third stop, following IS Projects (Ft. Lauderdale) and the Jaffe Center for Book Arts at FAU Libraries (Boca Raton). While in the West Central Florida area, Chris also visited the Letterpress and Book Arts Center at Ringling College in Sarasota and The Southern Letterpress in St. Petersburg before moving north to the Florida panhandle and Georgia.

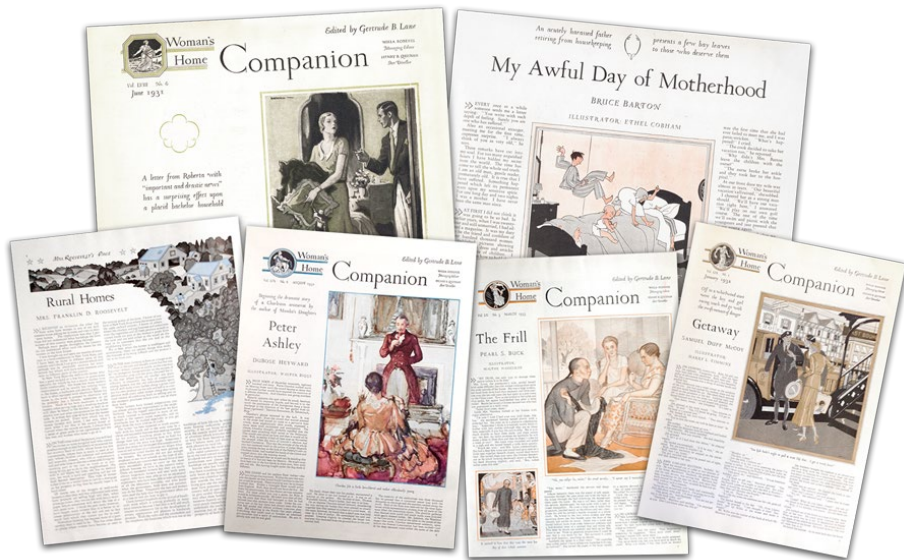
More information about the Itinerant Printer project and a schedule of the tour can be found on the project website, [itinerantprinter.com](http://itinerantprinter.com)

*Thanks to Chris Fritton (The Itinerant Printer) for his visit, and to Ina Kaur, Jono Vaughn, the UT Art Department, the Dept. of English and Writing, Writers at the University, and the College of Arts and Letters for sponsoring The Itinerant Printer.*

Posted by Tampa Review & Tampa Press at 7:20 AM 1 comment:

Friday, February 13, 2015

## A Celebration of Companion Old Style



The Tampa Book Arts Studio completed January 2015 by beginning its year-long celebration of the 150th anniversary of the birth of the great American type-designer and printer Frederic Goudy—a party capped-off by casting type from the only surviving matrices for his unique Companion Old Style types. The event centered around a talk given by Richard Mathews, Director of the TBAS, who described the impetus for the creation of the face, its design, and the history of the use of the typeface. Mathews, drawing from a large

volume of research, including materials from our own Tampa Book Arts Studio Library Collections, began by discussing Goudy’s early life and his development as a type designer, moving into a discussion of Goudy’s first types and into the commission Goudy accepted in 1927 to create a new typeface for the *Woman’s Home Companion* magazine. Mathews pointed out unique elements of the typeface itself and discussed the face in context with Goudy’s other types and ornament designs. The talk ended with the story of how amateur printer and type enthusiast Les Feller discovered the Companion Monotype matrices during the liquidation of Monsen Typographers in Chicago, and [how the Companion matrices found their home at the TBAS](#).

As part of the event, two films were played on a loop that could be viewed whenever convenient by those who attended. The first was a 2014 video interview with Les Feller, describing his discovery and rescue of the Companion matrices (click on video at right to play). Paired with it was [The Design to The Print by Frederic W. Goudy](#), a silent film from the 1930s that enables the viewer to look over the shoulder of Goudy as he shows his process for creating a new type, from first drawings, to engraving the matrices, to casting the type.



\*\*\*

Following the talk, the crowd moved from the classroom into the Studio where there were opportunities to ask questions

of the associates, learn more about Goudy, and to see a demonstration of typesetting from the original mats on a Monotype Sorts Caster, which produces individual pieces of type just as Goudy did in his foundry. Designs by Goudy, enlarged photographs of Fred and Bertha Goudy, and enlarged, signed proofs were displayed, together with items from the TBAS collections, including original copies of Goudy's type publication *Ars Typographica*, original copies of *Woman's Home Companion*, and the first book to be set entirely in Companion, *Water Colors*, published in 1979 by Konglomerati Press. Notable items of the display were a grouping of facsimiles of Goudy's first, dated proofs of three sizes of Companion (courtesy of the Cary Collection at RIT), photographs of Goudy's home and studio at Deepdene, and a printed sample of Companion known to be hand-set by Bertha, overlaid over a photo of her setting type in a composing stick.



\*\*\*

Casting on our Monotype "Orphan Annie" Sorts Caster from the Companion matrices themselves, TBAS Associate Joshua Steward demonstrated how Goudy's original engraved Companion mats would have been used to cast type for hand-setting and printing. The 36-point Companion Italic capital "G"s that were cast on the machine as part of the demonstration were handed out as small tokens to take home for those who attended.



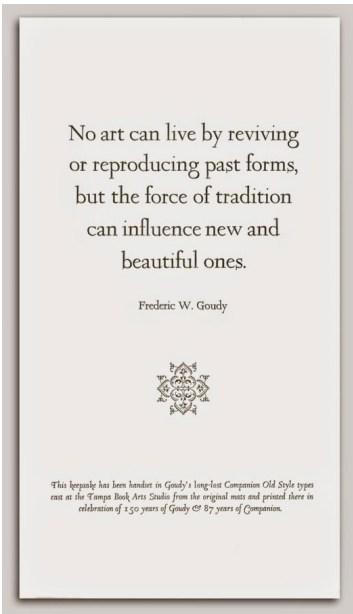
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At the Studio's Vandercook 4 printing press, Richard Mathews assisted attendees to print their own keepsake designed for the occasion and handset in 36-point, 18-point, and 12-point Companion roman and italic types. The broadside included decorative Bruce Rogers ornaments also cast on the Monotype. The broadside design will serve





as the basis for a more elaborate limited-edition keepsake for a portfolio of tributes being assembled by the Rochester Institute of Technology as part of their 150th Anniversary of Goudy.



*Thanks to those who attended the event and special appreciation to Rich Hopkins for his Monotype typesetting advice and support*

Posted by Tampa Review & Tampa Press at 7:55 AM No comments:

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# Tampa Book Arts Studio

Saturday, April 18, 2015

## Ringling College Letterpress Students Visit the TBAS



Crossing Tampa Bay earlier this Spring, students of the Ringling College Letterpress and Book Arts Center (Sarasota) made their way to the TBAS, led by book artist Bridget Elmer, coordinator of the Ringling program. Our focus during their visit was to highlight two particular strengths of the Tampa Book Arts Studio: working typesetting machines and pre-1900 iron hand presses.

\*\*\*

After welcoming the class and making introductions, Studio Director Richard Mathews began with a small tour of our “casting corner,” where the Intertype, the Monotype Composition and Sorts casters, and the Ludlow Typograph sit. He explained the workings and mechanics of each machine and spoke about their differences, advantages and disadvantages, and how each was typically used in commercial and book printing.



### About the Studio

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\*\*\*

Following that initial talk the class separated into two groups. One group stayed to do hands-on work with the casters to set and cast their own lines of hot metal, while the other group moved to the hand press to ink and pull their own prints.

Letterpress Coordinator Carl Mario Nudi manned the Intertype, and after a bit of instruction had the students sit at the machine themselves to type their lines on the keyboard and cast their own slugs.





Both Carl and Studio Associate Joshua Stewart split time helping students set large display type in Ludlow sticks and cast their settings on the Ludlow Typograph.





\*\*\*

Because the students at the Ringling Book Arts Center primarily print using mid-century Vandercook cylinder presses for their projects, we gave them the opportunity to hand-ink and pull prints on our 1860s Hoe Washington iron hand press. In the spirit of Bridget Elmer’s other letterpress venture, [Southern Letterpress](#), we had the students use a large hand roller to ink up the forme (a short quote by Benjamin Franklin, fittingly, a hand press printer himself) with a “rainbow roll”—a three-color gradient, blue to yellow to red.







*Thanks to Bridget Elmer and the Ringling College Letterpress & Book Arts Center.  
The TBAS is glad to add typesetting, hand-inking, and iron hand press printing  
to the students' growing knowledge and experience in letterpress printing.*

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# Tampa Book Arts Studio

Tuesday, July 21, 2015

## TBAS Library Highlights: Printers of the World, Unite!

Printers have long been at the forefront of the struggle for workers' rights. From the dawn of the American republic, they have organized locally and regionally to protect their rights, privileges, and wages. Printers' unions actually pre-date better-known organizations like the United Auto Workers, the Teamsters, and the American Federation of Teachers by many years, as revealed by a recent gift from J. B. Dobkin.

At a glance, the 1850 edition of *Robinson Crusoe* by Daniel De Foe looks like just another one of the hundreds of editions of the classic work produced in the United States in the nineteenth century. But look closely, and notice the handsome device on the cover of the elaborately decorated binding. Beneath a tangle of iconography that includes angels holding hands, a radiant star, a bald eagle, and a laurel wreath, is something immediately recognizable to anyone who has set type: a hand grasping a composing stick. (Actually, if you look very closely, you'll see "Stick & Rule" engraved on the edge of the stick. We learned that this is an obsolete name for the composing stick used until the early twentieth century.) In the ribbon below the composing stick is the name "Journeymen Printers' Union." That organization, based in Philadelphia, is credited as the publisher on the title page, and one of its members edited this edition. The reader has only to turn another page to learn why the Union issued the book themselves, rather than one of the publishers that its members worked for.



According to a two-page "Advertisement," the union was founded on June 27, 1850, "to improve the condition of the craft." One thing they did to achieve that end was to adopt a scale of prices — what we would call a minimum wage — for the various kinds of work its members did in newspaper offices, and in book and job offices. The scale went into effect on September 2, and while the majority of employers conceded to it, some employers refused to comply, which led to the dismissal of nearly one hundred union members from their jobs. The union went on strike against



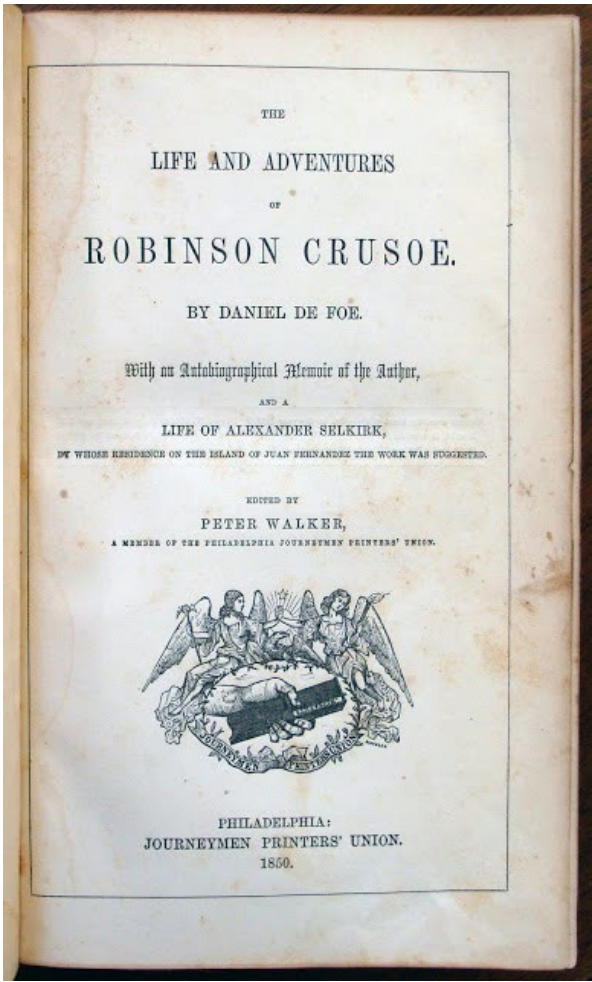
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those employers, and decided to support the unemployed members by printing and selling this new edition of *Robinson Crusoe*. Our copy is from the third edition, following a first edition of 1,000 copies and a second edition of 2,000 copies. Ultimately, five editions totaling 17,000 copies were issued, but the venture cost the union money. Even though it was unprofitable, the venture was a great exercise in solidarity and fraternity, as the strike went on

for nearly six months, and only a handful of members “left the cause to which they had solemnly pledged themselves and subscribed their names. These, in printers' language, are denominated *rats*, and as such, no doubt, they will find snares set by themselves at every opening to their lurking places.”

As the strike drew to a close, a meeting was held on December 2, 1850, in New York City, bringing together the Journeymen Printers' Union and representatives from similar unions in New York, New Jersey, Maryland, and Kentucky to form what would become the National Typographical Union, which was formally organized in Cincinnati, Ohio, on May 5, 1852. Philadelphia's journeymen's union became the Philadelphia Typographical Union No. 2.

The future of organized labor must have seemed bright. We wonder if those printers of 1850 would be surprised to know that the struggle continues, 155 years later, “to redeem men from the virtual slavery into which they have been reduced by the unrighteous ascendancy of capital.”

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# Tampa Book Arts Studio

Saturday, August 22, 2015

## TBAS launches its first-ever Kickstarter campaign



The Tampa Book Arts Studio has launched its first-ever Kickstarter campaign to assemble a project that brings an unpublished story of notable American woodcut artist J. J. Lankes into print in a fine, limited letterpress edition. And after just ten days, the project is nearly halfway to its funding goal!

In 1950, nearing the end of his career as an illustrator and woodcut artist, Lankes wrote an allegorical fable that takes place in the lives of two mice, a story that emphasizes the snares of materialism versus the redeeming strength of love and forgiveness. Lankes also completed two illustrations to accompany it, but both the story and the cuts were set aside. They were never published or even publicly known, and they were nearly lost. In fact, they have been lost—until now!

In 2006, more than fifty years later, the manuscript was discovered by Dr. Welford Taylor, Professor of English Emeritus at the University of Richmond and curator of the University Museums' recent exhibition, "Julius J. Lankes: Survey of an American Artist." Dr. Taylor has edited the *Rich Mouse* manuscript, written an introduction outlining its history and meaning, and proposed its publication to Dr. Richard Mathews, Director of the Tampa Book Arts Studio. As readers of our blog probably know, the TBAS is home to Lankes's c. 1845 Hoe Washington hand press, No. 3126, on which he proofed and printed his blocks for Robert Frost and others. After his death his son gave the press to the University of Richmond, which placed it on extended loan at the Tampa Book Arts Studio.



This is only the latest Lankes-related project that we have undertaken using his artistic images and his Hoe Washington press. Previously, we have designed and printed a [keepsake portrait for the Robert Frost Symposium](#), designed and produced a [broadside including an engraving and quote by Lankes](#), and printed a [hand-bound collection of Lankes's miniature wood engravings](#). This time, using the press on which Lankes printed his woodcuts to illustrate books by Robert Frost, Sherwood Anderson, and others, we aim to bring a previously unpublished text by Lankes himself into print, together with his illustrations for his own work.

A third collaborator, Bob Oldham, a typographer, press historian, author of *The Columbian Handpress At 200: An Historical Summary and World-wide Census*, and proprietor of Ad Lib Press, who actually moved the Lankes press from Virginia to Tampa—suggested that the text of *The Rich Mouse* be set in a special casting of Frederic W. Goudy's original "Village" private press typeface.



### About the Studio

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covered with special decorative papers we plan to adapt to echo the grain of weathered barn boards in the Lankes woodcuts.

Read a more complete account of the project and see the list of special premiums available when you [lend your support on Kickstarter](#).

And please share the news of this project with your friends and colleagues! While we have never before launched a Kickstarter campaign, we do understand that the secret for success is just having effective spread of the news through social media. We hope you'll pass the word along.

We agreed that is a great idea. So, in celebration of the 150th anniversary of the great American type designer this year, we plan to print the book using a hand-set special casting of the original Village type, the face that Goudy designed for his own Village Press. At this point, we have only done preliminary design work, but in addition to printing it on Lankes's own Washington hand press, we know that we will use a fine mouldmade or handmade all-cotton paper. The edition will be limited to 150 copies. It will be hand-bound in boards



[campaign](#)

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Welford Taylor



Richard Mathews



Bob Oldham

fbhfhg

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# Tampa Book Arts Studio

Wednesday, October 7, 2015

## A visit by USF Students of the Renaissance Book



*Professor Helena Szépe, standing at left in the Tampa Book Arts Studio Library, guides her students as they begin their “Printed Books ‘Field’ Notes” for printed leaves of the fifteenth and sixteenth centuries from our TBAS collections.*

They say that the printed page comes to life in the mind of a reader, but sometimes a whole group can bring special life to the page. We saw this first-hand recently at the Tampa Book Arts Studio when pages from books printed in the fifteenth and sixteenth centuries on the other side of the world—mostly in Latin—began to speak to a twenty-first century seminar.

graduate and advanced undergraduate students to visit the Studio to see some of the basics of typesetting and printing by hand and to examine selected leaves from early printed books held in our Tampa Book Arts Studio Library collections.

Prof. Szépe’s seminar this semester is entitled “The Renaissance Book,” and she and her students are exploring how these early printed pages helped shape nearly every aspect of life and culture, from economic transactions to technology, medicine, education, and art. They are studying leaves from many different types of books, from many countries, but she has focused her students on one undertaking especially—a publication known as the Nuremberg Chronicle that attempted to print all knowledge and history known at the time. It was a kind of Wikipedia of the age.

“The central research project I’ve developed is for the students to look at the various leaves from Nuremberg Chronicle editions which are spread across the Tampa Bay area” Prof. Szépe says, “to figure out from which edition each is from, from where in the book, and to contextualize them further in various ways.”

She has developed a detailed format of five pages as a worksheet of “Printed Books ‘Field’ Notes.” It has students making notes about the “opening line” printed on the page, details of page dimensions, columns, number of lines per page, foliation and pagination, and much more.

Photos from the day by graduate Art History student Shanna Goodwin help show the story:



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Mouse  
Completes  
the Home  
Stretch!



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*Richard Mathews, TBAS Director, speaking about early printing and casting*











*TBAS Associate Joshua G. Steward assists as students and Prof. Szépe ink and print a keepsake on a handpress.*

*Special thanks to Shanna Goodwin for her photos!*

Posted by Tampa Review & Tampa Press at 6:45 PM 4 comments:

Sunday, October 4, 2015

## The Rich Mouse Completes the Home Stretch!

# Our Favorite Mouse Flings Open the Door and Crosses the Finish Line!



You can imagine our delight as *The Rich Mouse* Kickstarter campaign crossed the finish line on Tuesday of this week—more than ten days early and just rich enough to guarantee a happy ending!

Cheers, thanks, and fireworks in Tampa! We are very happy now to turn our full attention to the many details of bringing this J. J. Lankes tale into print in a manner and style the artist and author would approve.

Meantime, we will continue to make the remaining premiums available and will welcome additional support. We will use any additional funds beyond our initial goal to advance the quality of the finished work. Please help us by forwarding our Kickstarter link and mentioning our project to anyone you know who might be interested.

<http://kck.st/1IGVvjY>

We are thrilled to know that the Mouse is a winner!

Posted by Tampa Review & Tampa Press at 9:59 AM No comments:



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# Tampa Book Arts Studio

Wednesday, December 23, 2015

## Nearing the end of the Rich Mouse's tale . . .

With the end of 2015 near, the completion of “The Rich Mouse” limited-edition project at the Tampa Book Arts Studio is also in sight!

Early this week, Richard Mathews, Carl Mario Nudi, and Joshua Steward completed the printing of the unique, Lankes-inspired decorative papers for the hardback covers on the Vandercook 219AB proof press.

\*\*\*

“The Rich Mouse” is a hand-bound, limited letterpress edition of the nearly-lost short story by woodcut artist J. J. Lankes, accompanied by his woodcut illustrations and printed on his 1848 Hoe Washington iron handpress here at the Tampa Book Arts Studio.

Since the completion of the printing of the four, eight-page signatures of “The Rich Mouse” story on the Lankes handpress, we have continued to work on the various elements needed to complete the project. In addition to the final letterpress run of these cover sheets, we also designed and typeset the title and spine labels, and the other premiums offered as rewards for contributing to the Kickstarter campaign used to raise funds for the production of the book.

The signatures, cover papers, and title labels soon will be ready to deliver to bookbinder David Barry of Griffin Bookbinding in St. Petersburg, who will hand bind each of the 150 copies of the book.

TBAS Associate Sean Donnelly's near-daily documentation of the project’s progress with photographs can be seen on [his Flickr page](#).

You can reserve your copy of  
“The Rich Mouse” at  
[tiny.cc/richmouse](https://tiny.cc/richmouse)

Posted by Tampa Review & Tampa Press at 3:58 PM 1 comment:  
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# Tampa Book Arts Studio

Thursday, March 3, 2016

## Binder David Barry Ties Up ‘The Rich Mouse’ Loose Ends



Binder David Barry binds a signature of the book; nearby, the board-patterned cases he has already completed for *The Rich Mouse* await being united with the finished book blocks.

Bookbinder David Barry has been working steadily since the beginning of the year to complete the binding of the TBAS letterpress edition of *The Rich Mouse*. The first of March finds him threading his way toward the end.

Now all of the signatures are folded and punched, the boards have been covered with the letterpress decorative papers we made especially for this edition, and David has finished all the cases. He is currently sewing the signatures for the complete edition of 150.

We had originally hoped to be mailing copies to subscribers by the end of January, but complications in the final stages of printing—combined with some longer-than-expected research going into the *Rich Mouse Compendium* companion volume—has slowed us down.

Now we’re a little more than a month behind where we guessed we would be. Still, the array of supplementary photographs and information in the *Compendium* will make the *Rich Mouse* even richer! It still remains to finish this second book—which has just passed 100 pages—so that David knows how big to make the slipcases that will contain the two volumes!

But for those of you waiting for your copies, we think you will agree it's worth the wait! And for those of you who are interested in purchasing one of the remaining copies, you can do so by [clicking here!](#)



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# Tampa Book Arts Studio

Friday, April 22, 2016

## Official Publication Day for “The Rich Mouse”



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Today is the 56th anniversary of the death of the American woodcut artist Julius J. Lankes and it marks the official publication date for our letterpress first edition of his previously unpublished story, “The Rich Mouse.” Since completing the printing of the text last year, we have been working on a companion volume, “The Rich Mouse Compendium,” which includes essays, photographs, and even reproductions of the author’s original draft manuscripts.



J.J. Lankes in 1914

### The Rich Mouse COMPENDIUM



Compiled and edited by  
Richard Mathews

University of Tampa Press

The title-page spread from “The Rich Mouse Compendium” set in P22 Village digital type

The special letterpress edition also celebrates another milestone American artistic achievement. It is handset in a special foundry casting of Frederic W. Goudy’s original Village type, and the fact that it was typeset and printed during the year marking the 150th anniversary of Goudy’s birth made it even better.

Today, coinciding with the official “Rich Mouse” unveiling, P22



Type Foundry is releasing the first digital version of Village type, designed by Paul Hunt. This is the same Open Type font we used to produce the “Rich Mouse Compendium” volume, which is the first book publication for this unique type in digitized form. P22 are celebrating an anniversary of their own today—their 22nd Anniversary of offering unique digital types

—and are offering the digital Village font for 50% off this month, with an additional 22% discount on April 22. Be sure to visit the [P22 website for a full showing](#).

Over the next month we will be gathering, collating, and carefully packing the completed pieces of our special edition. It will be mailed first to the supporters who made the project possible by being a part of the original Kickstarter campaign.

Copies of the letterpress edition are *still available*, but the edition is limited to only 150 copies!  
[You can reserve a copy for yourself here!](#)

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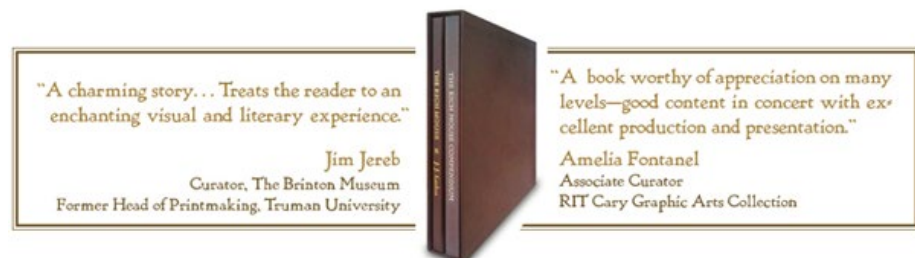
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# Tampa Book Arts Studio

"The Rich Mouse" by J. J. Lankes: A Limited First Printing



available.



*The Rich Mouse* set is now available for order!

The set contains the hardback letterpress limited-edition of *The Rich Mouse*, and the digitally-printed *The Rich Mouse Compendium*, both housed in a handmade slipcover.

Buy Now



\* \* \*

Julius John Lankes (1884–1960) was a woodcut artist, author, and college professor from Buffalo, New York, perhaps best-known for his woodcut illustrations for first editions of Robert Frost, Sherwood Anderson, and other significant writers of his day. *The Rich Mouse*, an allegorical fable emphasizing the snares of materialism versus the redeeming strength of love and forgiveness, written in 1950, but set aside and never published.



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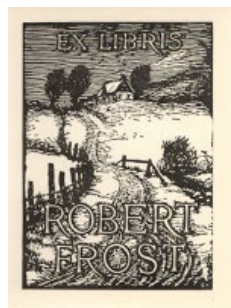
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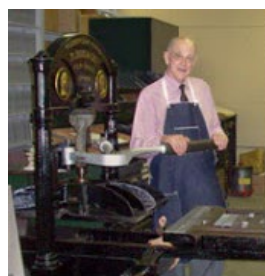
Bookplate for Robert Frost

Lankes is also credited with helping to elevate the woodblock print from the status of craft to fine art. Among his close to 1400 graphic works are two charming and virtually unknown illustrations he designed and cut for his own short children's story,

In 2006 the manuscript was discovered by **W. D. Taylor**, Professor of English Emeritus at the University of Richmond and curator of the University Museums' recent exhibition, "Julius J. Lankes: Survey of an American Artist." Dr. Taylor edited the *Rich Mouse* manuscript, wrote an introduction outlining its history and meaning, and proposed its publication to **Dr. Richard Mathews**, Director of the Tampa Book Arts Studio. The Studio is home to the c. 1845 Hoe Washington hand press,

No. 3126, on which Lankes proofed and printed his blocks for Robert Frost and others. After his death his son gave the press to the University of Richmond, which placed it on extended loan to the Tampa Book Arts Studio.

A third collaborator, **Bob Oldham**, a typographer, press historian, author of *The Columbian Handpress At 200: An Historical Summary and World-wide Census*, and proprietor of Ad Lib Press, who transported the Lankes press from Virginia to Tampa—suggested that the text of *Rich Mouse* be set in a special casting of Frederic Goudy's original "Village" private press typeface.



Welford Taylor



Richard Mathews



Bob Oldham

Now, in a cooperative project involving the Tampa Book Arts Studio, Ad Lib Press, and the University of Richmond, we are publishing "The Rich Mouse" in a deluxe edition, reproducing the two woodcuts made by Lankes for the story, and supplementing these with other complementary Lankes blocks.

In celebration of the 150th anniversary of the great American type designer Frederic W. Goudy, we have printed the book using a hand-set recasting of the Village type the famous type designer Frederic Goudy designed and had cut for his own Village Press. We have printed it on J. J. Lankes's own Washington hand press using a fine all-cotton paper. The edition, limited to 150 copies, has been hand-bound in boards covered with decorated paper and inserted into a slip case.

Now the press on which Lankes printed his woodcuts to illustrate the works of Robert Frost, Sherwood Anderson, and others has been used to bring a previously unpublished text by Lankes himself into print, together with Lankes's illustrations of his own work.

Reserve your copy of the full edition above. And be sure to also check out the special release of Village type in Open Type digital format, at the [P22 Type Foundry](#).

1 comment:

[Carl Mario Nudi](#) said...



This is so exciting. I can't wait until I get my copy.

April 22, 2016 at 10:37 PM

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# Tampa Book Arts Studio

Thursday, September 15, 2016

## Good Things Come in Small Packages

The phrase “good things come in small packages” may bring to mind a diamond ring in a blue Tiffany gift box, but it can be applied to the world of books as well, in the shape of miniature books. To be considered miniature, a book must be no more than three inches in height, width, or thickness. The origin of these small wonders can be traced to the earliest days of writing. As long as 4,000 years ago, scribes and scholars made miniature clay tablets, scrolls, and manuscripts. Soon after the invention of printing in the fifteenth century, miniature books became regular productions of presses throughout Europe. It is estimated that about 200 miniatures were produced in the 1500s – including forty-six Bibles and editions of Dante and Ovid. Until the late 1800s, miniatures were often on religious subjects or made for children. Then, grown-up bibliophiles began to discover their charms, and clamored for miniatures of their own. Now, Conclaves are held annually by the most devoted collectors; fine printers specialize in making them; and miniatures are eagerly sought by private and institutional collectors. One of the largest collections is at the Lilly Library at Indiana University, where they have 16,000 miniatures. The Tampa Book Arts Studio is still working on its first 1,000, but we are delighted by those donated by our generous patrons, Lee Harrer and J. B. Dobkin.



Lee recently hand-delivered dozens of miniatures to our office, housed in a custom bookcase. As we cataloged them, two stood out: *The Gift of the Magi* by O. Henry (1978) and *Frontier Tales of the White Mustang* by J. Frank Dobie (1979). Though they share the same imprint—Somesuch Press—they were produced by different printers – Andrew Hoyem and David Holman, who signed and numbered their books. They are both of high quality, but are also distinguished from one another by typography, paper, and binding. This brought to mind the approach taken by the Limited Editions Club, established in 1929 by George Macy, who hired a different team of typographers, printers, binders, and illustrators to produce each of his books. And so we wondered who was behind the Somesuch imprint. The fact that the press was located in Dallas gave us a clue. A little research revealed that Stanley Marcus, of Neiman-Marcus fame, and his wife Billie were behind these handsome books. Stanley was a famous bibliophile with a deep interest in miniatures. It was his wife’s idea to have a miniature edition made of Stanley’s memoir, *Minding the Store*. That led to the creation of the Somesuch imprint and nearly two dozen handsome books. We hope the two that we own will have company on the shelves before long.



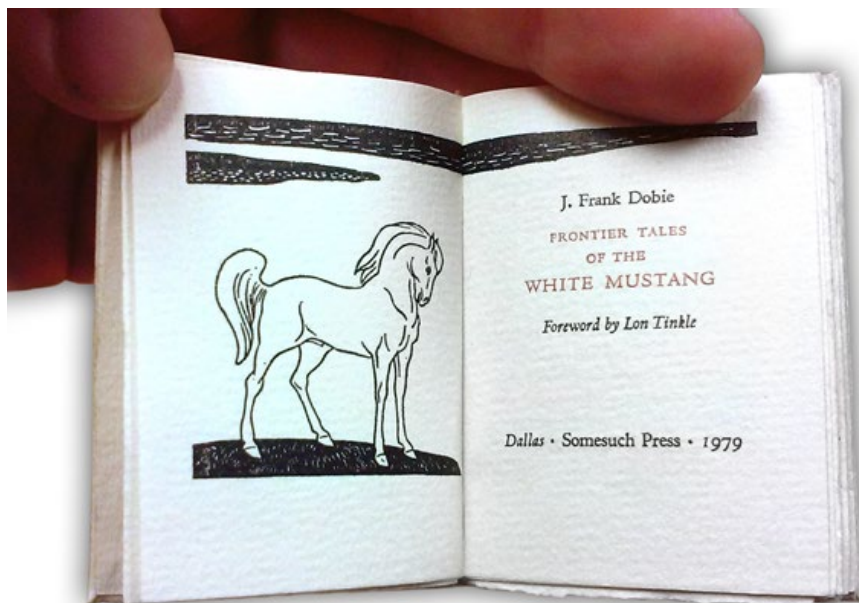
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*The title page of "Frontier Tales of the Wild Mustang"*

\* \* \*

Jay has been pursuing the books of Achille St. Onge for some time. He has now assembled a substantial run of St. Onge's handsomely made books. Lee had several in his collection as well, and by luck they didn't duplicate what Jay had bought. We now have nearly half of the forty-six miniatures published by St. Onge between 1935 and 1977. Though he began with *Noel, Christmas Echoes Down the Ages* and closed his career with *Addresses of Her Majesty Queen Elizabeth II*, the majority of his books are very American in flavor – Presidential inaugural addresses, works by or about Abraham Lincoln, Henry David Thoreau, and Paul Revere, and others on the Mayflower, St. Augustine, Florida, and the Declaration of Independence. Beyond the excellent choice of subjects for his books, St. Onge paid special attention to the quality of the books and their design. Some early titles were printed for him by D. B. Updike's Merrymount Press and The Chiswick Press (the latter with bindings by Sangorski and Sutcliffe). By 1959, though, the venerable firm of Joh. Enchede en Zonen, in Haarlem, Holland, had become St. Onge's printer of choice, and they produced a long series of uniformly handsome leather-bound editions for him.



*The Achille St. Onge titles of the TBAS miniature collection*

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# Tampa Book Arts Studio

Thursday, January 19, 2017

## In Memoriam: R. C. H. Briggs



Author and Barrister R. C. H. Briggs

The editors and staff of the University of Tampa Press and the Tampa Book Arts Studio share a deep sense of loss at the passing of a friend and mentor, the British writer, barrister, and editor R. C. H. Briggs. He died peacefully on December 28, 2016, in his bed at home in Coombe Bissett, near Salisbury, with his family around him. He was 92.

Ronald Charles Hawkswell Briggs was born in West Yorkshire, and graduated from New College, Oxford. After serving in the Royal Armoured Corps (RAC) from 1943 until 1947, earning the rank of Captain, he completed a Master of Jurisprudence degree and an advanced degree in French. He became a barrister at law, and following a period of practice at the Common Law Bar, in 1972 he accepted appointment as Legal Secretary for the independent legal watchdog organization Justice, the UK section of the International Commission of Jurists. There he advanced the group's

mission of "promoting human rights" and "improving the system of justice."

During his years at Oxford University, and even as he began his legal work, Ron was also becoming a leading authority on the work of William Morris. He was drawn to Morris for a host of reasons, from printing to politics. In 1957, Ron proposed and successfully launched the first important traveling exhibition of Morris's work as a printer and typographer: *The Typographic Adventure of William Morris*. He completed a groundbreaking "Handlist of the Public Addresses of William Morris" in 1960, which called attention to Morris's speeches as a central and neglected part of his achievements. He launched the first issue of the *Journal of the William Morris Society* in 1961, serving as its founding editor, and continuing to edit and publish it for seventeen years and making it the single most important source for William Morris studies. In his "Editorial" for the first issue, Ron wrote: "Morris' central theme, epitomized by him as 'Reverence for the life of Man upon the Earth,' led him to criticize much in the world around him; and much that Morris criticized still exists."

As a leading light for the William Morris Society, he served as its Honorary Secretary as well as a trustee of the Kelmscott House Trust. He designed numerous publications and led the Society's publishing program, including introducing a custom of hand printing an annual Christmas greetings card, often in the Kelmscott House basement, which housed a treadle-operated Arab press and one of the original Albion presses from the Kelmscott Press. He organized excursions to important Morris sites, launched the William Morris Centre at Kelmscott House, and was instrumental in the historic home's preservation and improvement. Today it continues to be home to the William Morris Society.

Ron was deeply committed to issues of human rights and human dignity, equitable justice, political integrity and reform, historical preservation, international thinking, and the preservation of the environment. He worked to sustain and contribute to many of the works and perceptions that Morris advocated. His friend and colleague Martin Williams, who served with him as an officer of the Morris Society and later became a founding trustee of the Emery Walker Trust, aptly observed: "Ron was a remarkable character—inspirational, idiosyncratic, and truly larger than life. There was something of



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William Morris about him, with that continuous energy and unrelenting pursuit of what he perceived to be the right.”

As a dedicated amateur printer, Ron was also drawn to the achievements and influence of Morris’s friend and Hammersmith neighbor, Emery Walker. He campaigned in many ways for greater recognition of Walker’s achievements, promoting him as not only an inspiration and virtual partner in Morris’s Kelmscott Press, but for his many impressive achievements as a photographer, photographic engraver, printer, and founding partner of the influential Doves Press. Ron championed efforts that led the London County Council to place a blue plaque at Walker’s residence at 7 Hammersmith Terrace in 1959. For that occasion, he produced the earliest draft of another influential work, which was later revised and published by the University of Tampa Press—*Sir Emery Walker: A Memoir*.

Ron is survived by his wife, Joan; his children, Julian, Roland, and Jeni; and his grandchildren, Sylvie and Sasha.

A memorial service was held in Salisbury on January 12. In lieu of flowers, the family suggested donations to one of Ron’s favorite charities, the Tibet Relief Fund.



Ronald Briggs at his home a few months before his 90th birthday.

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# Tampa Book Arts Studio

Friday, April 28, 2017

## Tampa Book Arts Studio Shares Some Fresh Impressions



The oldest and largest antiquarian book fair in the Southeast—and one of the largest in the country—the Florida Antiquarian Book Fair completed its thirty-sixth year over the weekend of April 21-23, 2017, at the Historic Coliseum in St. Petersburg. This year, the Tampa Book Arts Studio joined the celebration of collectable printing and bookmaking, and visitors were able to share a taste of twenty-first-century letterpress activities by printing a keepsake bookmark at the Tampa Book Arts Studio booth.



Carl Mario Nudi, Letterpress Coordinator at the Tampa Book Arts Studio, discusses the printing action of our little Kelsey tabletop press with Allen Singleton and Amber Shehan of the popular rare book online website Biblio.com. Allen holds the bookmark he just printed. (Photo by T. Allan Smith, Florida Antiquarian Book Fair.)

Along with the press demonstration, we also displayed an exhibit related to [our holdings of the only surviving matrices for a rare and unique typeface](#)—Companion Old Style—designed by famed American type designer Frederic Goudy in the late 1920s as an exclusive typeface for the *Woman's Home Companion*.



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Today Companion Old Style brings a unique and historic touch to the pages of *Tampa Review*, the literary journal published twice each year by the University of Tampa Press. *Tampa Review* is the oldest literary journal in Florida, now celebrating 53 years of publication. It is also the only hardback literary journal in the nation, and [subscriptions are still only \\$25 for two issues](#).



\* \* \*

Also on display in the TBAS booth was a small tabletop “proof press” that was recently restored at the TBAS by Letterpress Coordinator Carl Mario Nudi and Studio Associate Joshua Steward. It is a small flat-bed cylinder press manufactured by the mid-century Doehler Die-Casting Company, and was probably used for making signs and sales notices, as well as print work by hobby printers.



Jonathan Tomhave of Everglades Books in Naples, Florida, prints a bookmark on the Kelsey press. Visible in the background is the TBAS Doehler tabletop cylinder press. Photo by T. Allan Smith, Florida Antiquarian Book Fair.

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# Tampa Book Arts Studio

Thursday, May 18, 2017

## A Tiny and Tremendous Milestone



The Tampa Book Arts Studio’s Library Collections took another big step forward this week as J. B. Dobkin added a milestone item to the group of letterpress miniature books in our Book Arts Studio Special Collections. Jay has just donated a tiny but significant miniature almanac that completes our holdings of the thumb-sized *Hazeltine’s Pocket Book Almanac* through 1905.

The new addition is *Hazeltine’s Pocket Book Almanac* for 1881, and it completes our collection of the quaint miniatures, starting with the first publication of the tiny almanac in 1879 through all the annual editions up to its continuation as *Piso’s Pocket-Book Almanac* in the early twentieth century up to 1905, the arbitrary date we tentatively set as the cut-off for our initial Victorian miniature collection.

reasons: noteworthy as letterpress printing, miniature books, early advertising art, and pure Americana.



\*\*\*

The first edition of the almanac appeared in 1879 from the E. T. Hazeltine Company in Warren, Pennsylvania. It resulted from a partnership of Ezra T. Hazeltine, who was something of a marketing genius, with Dr. Micaja C. Talbott—also a Warren, Pa., resident—who had developed a formula for a patent medicine for consumption and other maladies. The two men decided to go into business together with a third partner, a wealthy Warren businessman, Myron Waters, who would provide financial backing, forming Hazeltine & Company, with Ezra as president. It seems to have been Hazeltine who came up with the name for Dr. Talbott’s formula: “Piso’s Cure for Consumption.”

The Pocket-Book Almanacs were promotional items for the Piso’s products, given away in drugstores to promote, in particular, “Piso’s Cure for Consumption” and “Piso’s Remedy for Catarrh,” patent medicines distributed by druggists. The



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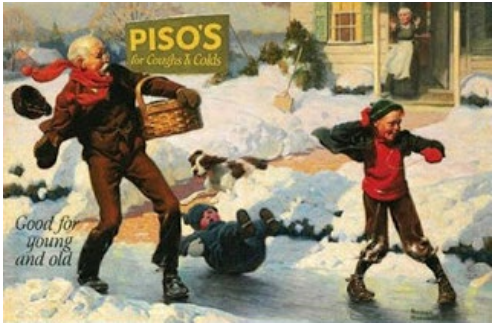
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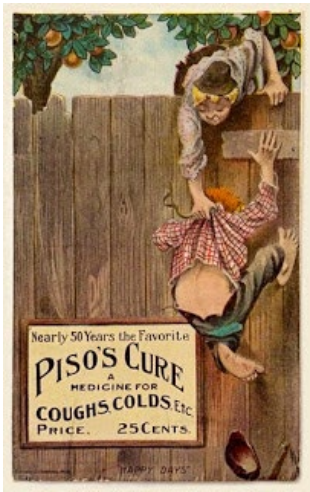
formula was patented and protected, but seems to have contained alcohol, cannabis, and chloroform, among other ingredients. Ezra Hazeltine's marketing, perhaps combined with a formulation that surely could make one feel good, resulted in increasing sales. And the promotions, not only through the almanac, but with trade cards, postcards, and advertising—including at least one by famed illustrator Norman Rockwell—were effective, and often charming.



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Hazeltine's miniature almanac continued after 1895 as the *Piso Pocket Almanac*, published by the Piso Company of Warren, Pennsylvania. Every almanac included a monthly calendar, with dates for eclipses and seasonal changes, together with testimonials from readers who were cured of coughs, asthma, bronchitis and hemorrhaging of the lungs by the Piso products.

It seems to have stopped publication after the First World War in 1919. With the first twenty-two volumes of the almanac in our collections now complete, we hope to extend our collection forward to add the last fourteen individual pieces with the help of generous donors to complete the lifetime array of the fascinating little American almanac.

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# Tampa Book Arts Studio

Friday, May 4, 2018

## In Memoriam: J. B. Dobkin



J. B. Dobkin—Librarian, Bookman, Man of Letters—1922-2018.

Friends and associates of the Tampa Book Arts Studio share a profound sense of loss with the passing of J. B. Dobkin, Chief Librarian for the Tampa Book Arts Studio's Special Collections Library and a major donor of books and early printed leaves to our research collections.

Known to friends and colleagues as "Jay," Joseph B. Dobkin made significant contributions to major research libraries, printing history, local history, and genealogical research collections during his 96 years of life and learning.

Jay was born in New York City in 1922, but his family moved to Daytona Beach in 1925, where his father bought a small apartment building on the ocean and opened a business on Beach Street there called Fashion Frocks. A few years later, his father purchased a large clothing business in Charlotte, N.C., and he expanded into fashion wholesale as well as retail operations, maintaining business interests in both North Carolina and Florida. Jay grew up in the two locations, though he attended schools mostly in Florida. He graduated from Fletcher High School in Jacksonville Beach, completed an undergraduate degree at the University of Florida, and joined the Naval Air Corps in 1942. After the war, he left the service and worked with his father's businesses for a time, but soon started his own consumer finance company in Charlotte, expanding it into thirty loan offices in North and South Carolina.

His father died when Jay was 40, prompting him to reexamine his own career choices. He knew the business world was really not for him. He loved reading and the world of books. He sold his businesses and returned to graduate school to earn a degree in Library Science. Building on his strong knowledge of history, literature, and art, he found he was able to work with special collections and rare books in ways that highlighted their strengths, extended their depth through acquisitions, and made them accessible to scholars. His professional library career included an impressive range of leadership positions, with appointments as Assistant Director in the Department of Rare Books and



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Special Collections at the University of Toronto, Canada; Director of Special Collections at the University of Florida, Gainesville; Director of Libraries at Arizona State University, Tempe; and Special Collections Librarian at the University of South Florida, Tampa, where he served from 1974 until he retired in 1988.

He also served for many years as Executive Secretary of the Florida Historical Society, has been both President and Vice President of the Florida Bibliophile Society, Chairman of the Pinellas County Public Library Cooperative Board, and President of the Largo Library Foundation. He was also a founding board member of Konglomerati Florida Foundation for Literature and the Book Arts, a pioneering book arts studio in Pinellas County that was funded as one of only five regional literary centers in the country by the National Endowment of the Arts. (Konglomerati's letterpress equipment and printing collections are now part of the Tampa Book Arts Studio.)



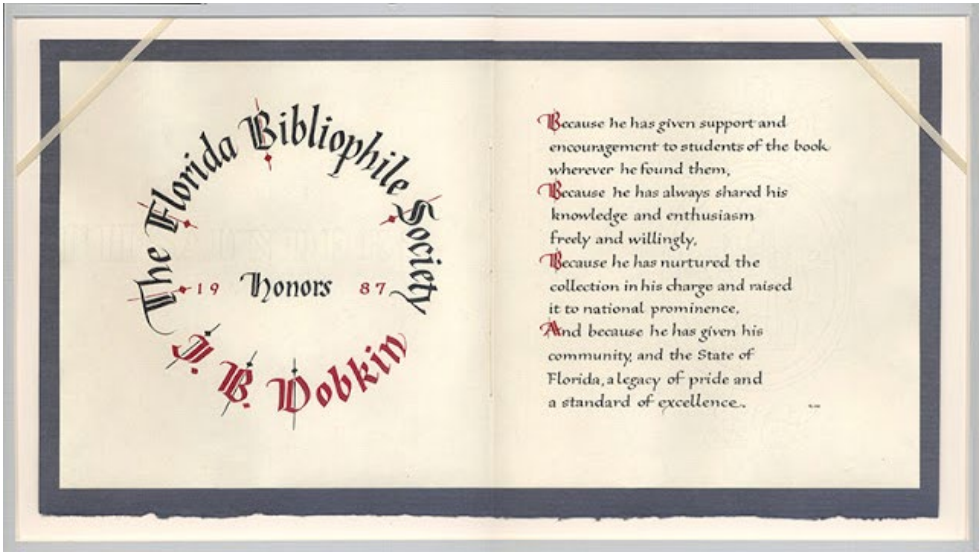
A folio leaf from “The Golden Legend” printed and published in 1488 by the German printer Anton Koberger, one of more than 500 early printed leaves donated by Jay Dobkin.

After retirement, Jay volunteered at the Largo Library and built the genealogy collection there into one of the largest in Florida. He also served as a volunteer archivist at Heritage Village in Pinellas County and worked tirelessly to organize and add to its collections. At the same time, he served as Chief Librarian of the Tampa Book Arts Studio Library Collections at the University of Tampa. He advised and guided us in building our special collections, and he sought out, acquired, and donated more than five hundred rare printed leaves, from fifteen-century incunabula to examples of the work of nearly every major sixteenth-century printer in Europe. He also presented the Studio with his Peter Pauper Press collection of books and ephemera, and he continued to add materials to complete it, making that collection at the University of Tampa one of the best in the world. The collection formed the basis for his 2013 reference book with Sean Donnelly, *The Peter Pauper Press of Peter and Edna Beilenson, 1928-1979: A Bibliography and History*. He also published numerous articles on juvenile literature—particularly boys’ series books—in collecting magazines and bibliographic publications. He co-authored or edited *Spain in the New World: An Exhibition of Books, Maps, and Manuscripts* (Arizona State, 1972); *American Boys’ Series Books, 1900-1980* (University of South Florida Library Associates, 1987); and a popular booklet that was widely distributed and highly valued among amateur book collectors, *A Non-professional’s Guide to Book Values* (1976).

Jay always enjoyed sharing stories and anecdotes involving his most famous relative, his great-uncle Sholem Aleichem, whose fiction formed the basis for the popular musical *Fiddler on the Roof*. Aleichem’s will contained detailed instructions to family and friends with regard to burial arrangements and how to observe his [yahrtzeit](#). He told his friends and family to gather, “select one of my stories, one of the very merry ones, and recite it in whatever language is most intelligible to you. . . . Let my name be recalled with laughter,” he said, “or not at all.”

This was Jay's own attitude. He always closed his emails, “BE HAPPY!”

Jay passed away peacefully at his Largo home on Tuesday, April 24, 2018. He will be deeply missed.



This framed tribute from the Florida Bibliophile Society was presented to Jay in 1987 upon his retirement as Director of Rare Books and Special Collections at the University of South Florida. It recognizes his “support and encouragement to students of the book, wherever he found them,” his achievement in raising his collections “to national prominence,” and his “legacy of pride and a standard of excellence,” all principles he sustained in helping to build the Tampa Book Arts Studio collections.

\* \* \*

Photograph of J. B. Dobkin courtesy of Carl Mario Nudi

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# Tampa Book Arts Studio

Thursday, August 23, 2018

## Christopher Morley — A Life in Books

Lee Harrer has enriched the TBAS Special Collections Library with another generous gift: his collection of Christopher Morley books and ephemera lovingly assembled over several decades. TBAS associate Sean Donnelly recently brought half a dozen empty boxes to Lee's home and gently packed the collection for its journey from Clearwater to Tampa. As Sean cataloged the collection, he looked over its many gems with Richard Mathews and Joshua Steward, and they decided the books would make a great exhibit. This tribute to Morley and our friend Lee can now be seen on the second floor of the Macdonald-Kelce Library.

The most striking thing about the books is their visual appeal, thanks to the fact that Lee bought examples that include the scarce jackets. These jackets from the 1910s to the 1940s reflect the artistic styles of the time. The influence of Art Deco is perhaps the most obvious, but even within that idiom there is great variety. The jackets designed for the books of this popular and prolific author provide a microcosmic glimpse of the entire period between 1919 and 1940.



Christopher Morley (1890-1957) was a “man of letters” in the classic sense. Over the course of a forty-year career he wrote everything: essays, poetry, novels, short stories, journalism, plays, and biography. His popularity made him a public figure and he used that fame to share his love of literature. He did so as a columnist for the *Philadelphia Evening Public Ledger* and the *New York Evening Post*; as contributing editor of the *Saturday Review of Literature*; as one of the founders of The Baker Street Irregulars, the most famous club devoted to Sherlock Holmes; and as editor of two editions of *Bartlett's Familiar Quotations*.

Beginning with *The Eighth Sin*, published in 1912 while he was studying at Oxford on a Rhodes Scholarship, he embarked on a prolific career, often publishing more than one book a year. By the time a series of strokes slowed him down in the early 1950s, he had more than 100 books to his credit. Most of them were published by “the trade,” that is to say major publishing houses like Doubleday and Lippincott. Those books are the basis for the part of this exhibit entitled **“Between the Wars: Book Jacket Design, 1919-1940.”** Eighteen books were chosen to show the range of handsome work done by American publishers during the period. They are in the window display. A complementary selection of books representing Morley's private press publications is on display in an adjacent standing case.

\* \* \*

~ The Display ~



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*The last title shown in the window display (bottom shelf, far right), Kitty Foyle, was Morley's greatest literary success, selling over one million copies. It was also adapted into an Oscar-winning film that starred Ginger Rogers.*

*(A portion of the pamphlet accompanying the exhibit is shown below. Included is a catalog of*



*titles selected for the two parts of the exhibit: jacket designs, and private press publications.)*



**BETWEEN  
THE WARS**

*Book jacket design  
1919 to 1940  
as illustrated by those  
made for the books of  
the author*

**CHRISTOPHER  
MORLEY**

*with a selection of  
private press publications*

## THE EXHIBIT

— On view in the window case —

*In the Sweet Dry and Dry* • Boni & Liveright (1919)  
*Hide and Seek* • George H. Doran Company (1920)  
*Inward Ho!* • Doubleday, Page & Co. (1923)  
*The Powder of Sympathy* • Doubleday, Page (1923)  
*Pandora Lifts the Lid* • George H. Doran (1924)  
*Two Fables* • Doubleday, Page & Co. (1925)  
*I Know A Secret* • Doubleday, Page & Co. (1927)  
*The Arrow* • Doubleday, Page & Co. (1927)  
*Pleased to Meet You* • Doubleday, Page & Co. (1927)  
*Off the Deep End* • Doubleday, Doran & Co. (1928)  
*Poems* • Doubleday, Doran & Co (1929)  
*Seacoast of Bohemia* • Doubleday, Doran (1929)  
*Adolph & Amina* • John Day (1930)  
*John Mistletoe* • Doubleday, Doran & Co (1931)  
*Swiss Family Manhattan* • Doubleday, Doran (1932)  
*Hasta La Vista* • Doubleday, Doran & Co (1935)  
*The Trojan Horse* • J. B. Lippincott Company (1937)  
*Kitty Foyle* • J. B. Lippincott Company (1939)

• • •

— On view in the standing case —

*The House of Donner* • David McKay (1928)  
*Born in a Beer Garden* • Marchbanks Press (1930)  
*Apologia Pro Sua Preoccupatione* • Marchbanks Press (1930)  
*Notes On Bermuda* • Henry, Longwell & Another (1931)  
*Passivity Program* • Argus Book Shop (1939)  
*Friends, Romans* • Ampersand Club (1940)  
*In Modern Dress* • Peter Pauper Press (1929)  
*The Haunted Bookshop* • Doubleday, Page (1919)

\* \* \*

### *Morley's Private Press Publications*

Aside from his “trade” publications, Morley is also well-represented as the author of many books published by the private presses of his day. The interwar period was a Golden Age for the American private press movement. Despite the Depression, book lovers found the money to support these independent ventures. Their books are distinguished by the high quality of their printing, their small limited editions, and their distinguished designs.

One of Morley's private press books, *In Modern Dress* (1929), was an early publication of the Peter Pauper Press. Their books are close to the hearts of the Tampa Book Arts Studio's staff because one of the best Peter Pauper Press collections to be found anywhere is right here in our TBAS library. The collection was made by J. B. Dobkin and then donated to the Book Arts Studio. The standard reference book on the Peter Pauper Press—*The Peter Pauper Press of Peter and Edna Beilenson, 1928-1978*—was based in large part on this collection.

One other title found in the case lies a little outside the scope of the exhibit, but no bibliophile would forgive us for excluding Morley's paean to bookstores and those who love them: *The Haunted Bookshop* (Doubleday, Page - 1919). This is a sequel of sorts to *Parnassus on Wheels* (1917), which introduced the bookstore's owner, Roger Mifflin.







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# Tampa Book Arts Studio

Monday, December 3, 2018

## Poet Laureate Peter Meinke and Artist Jeanne Meinke Share a Taste of Letterpress Printing at the Tampa Book Arts Studio



Florida's Poet Laureate, Peter Meinke, and his wife, artist Jeanne Clark Meinke, stopped by the Tampa Book Arts Studio recently to celebrate the publication of their most recent book, *Tasting Like Gravity*. He and Jeanne got the feel of making a solid letterpress impression by hand on one of the vintage Kelsey platen presses.

*Tasting Like Gravity* was published this fall by the University of Tampa Press in hardback and paperback editions. It features 35 new poems by Peter, including 22 "Rondeaux for the 21st Century," with drawings and a cover image by Jeanne. It is Peter's seventeenth book of poetry, and their sixth collaborative publication with the University of Tampa Press.



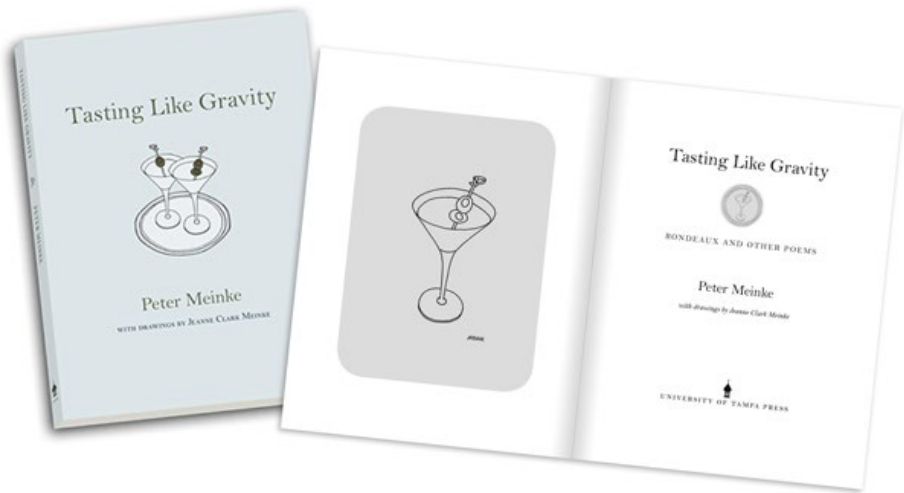
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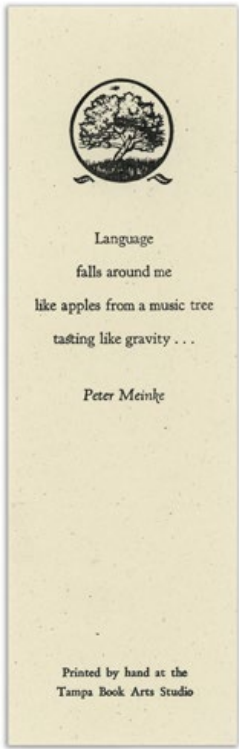
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\* \* \*



Our commemorative bookmark celebrating the new book’s official debut reproduces a small apple-tree woodcut by J. J. Lankes, with the opening lines of the first poem in the collection, handset in Kennerley Old Style types designed by Frederic Goudy:

Language  
falls around me  
like apples from a music tree  
tasting like gravity . . .

*Tasting Like Gravity* is now available  
for purchase in [paperback](#) and [hardback](#) editions.

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# Tampa Book Arts Studio

Thursday, January 31, 2019

## The TBAS and Cracker Country Work Together to Produce the New Edition of an Old-Time Newspaper at the Florida State Fair



Studio Associate Joshua Steward stands on the porch of the *Chronicle* building. He previously worked as a docent for Cracker Country acting as resident printer for school tours. Now at the Tampa Book Arts Studio, he helps Carl rework and update the *Cracker Country Chronicle* pages each year.

Thousands of visitors to the Florida State Fair will stop by the vintage printshop in the “Cracker Country” area of the Fairgrounds this year, to watch volunteers demonstrate old-fashioned letterpress printing and to collect a sample of the *Cracker Country Chronicle* “hot off the press.” The “hot type” for that old-fashioned local newspaper has been set and cast in metal here at the Tampa Book Arts Studio at the University of Tampa.

Known formally as the “Mildred W. and Doyle E. Carlton, Jr. Cracker Country,” the Florida pioneer village at the Florida State Fairgrounds is Tampa's only living history museum. It includes a collection of thirteen historic buildings dating from 1870 to 1912 that were relocated to the grounds from around the state. Today they have been restored and decorated with period furnishings. Staffed by costumed history interpreters, they help portray a sense of daily living for early Florida pioneers.



Joshua Steward in the printshop at Cracker Country shows young visitors how to print a page.



### About the Studio

The Tampa Book Arts Studio includes a working letterpress printshop with equipment from the 19th and early 20th centuries. The [Book Arts Studio Library Collections](#) are centered on the age of letterpress printing, with a special emphasis on private and independent presses; examples from more than 600 presses are represented. The collection now totals more than 10,000 items, including the Lee J. Harter Collection of Books about Books, the J. B. Dobkin Peter Pauper Press Collection, the Dobkin Collection of 19th Century Letter Writing Manuals, and the Les Feller Family Collections.

Keep tabs on the TBAS by email!

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Of course, a printing press was a key resource for Florida pioneer residents. It helped spread important news, share commercial messages, announce local births and deaths, and build community.

\* \* \*



Robin Willis standing at the turn-of-the-century platen press on which the newspaper is printed each year.  
(Photo courtesy of Cracker Country)

This year the Florida State Fair, February 7-18, 2019, will be doubly significant for the *Cracker Country Chronicle*, since a new front-page story in the *Chronicle* is a tribute to long-time Cracker Country volunteer Robin Willis, who passed away in August at the age of 92.

After serving in the Navy during WWII, Robin worked for various newspapers in the South before settling in Tampa, where he lived and worked for almost sixty years. His services for both typesetting and printing were in demand, and after retiring, he demonstrated printing and hot metal typesetting on a Linotype for fairground visitors to Cracker Country. When the machine Robin had used there was no longer in operating condition, he came to the TBAS to set the *Chronicle's* type, bringing his own Linotype mats with him so that the typeface would be the same from year to year.



TBAS volunteer Carl Mario Nudi typesetting at the keyboard of our Intertype linecasting machine.

Since 2015, TBAS volunteer Carl Mario Nudi has done the annual typesetting for *Cracker Country Chronicle* on our Intertype linecasting machine, producing newly written articles and news items, designing new headlines, and giving the form a general freshening-up each year. The annual newspaper is, all told, a labor of love that celebrates and supports the work of Cracker Country and helps sustain appreciation for the old-time letterpress printers. And in Carl's case, working on the *Chronicle* newspaper is especially appropriate, harkening back to his years of doing hot-metal composition work for the *Detroit Free Press* daily newspaper, and then becoming a reporter for the *Bradenton Herald*. For this year's 2019 Florida State Fair the work continues, as the Tampa Book Arts Studio and Cracker Country continue their collaboration, this time with a mutual admiration and appreciation for the many contributions of Robin Willis.

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Carl inspects and proofs freshly cast lines of text (left) while Josh tightens the *Chronicle* form in its chase for proofing.

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# Tampa Book Arts Studio

Thursday, April 9, 2020

## From Printmaking to Making Books

Not everyone knows what it means to retire. After saying goodbye to the 9-to-5 routine, some people find new ways to stay as busy as ever, either by beginning second careers, or pursuing avocations purely for pleasure. One person who didn't know what it means to slow down after reaching retirement age is the subject of this post: Herschel C. Logan.



Herschel and Anne Logan with their Baby Reliance press.

Herschel Logan came to our attention through another of Lee Harrer's generous gifts. The TBAS library includes miniature books published under the Log-Anne Press imprint, a name made by compounding Herschel's surname and the first name of his (second) wife, Anne. These were published between 1966 and 1987, after the Logans retired to Santa Ana, California. Each was printed by hand on a Baby Reliance Washington Press, as seen in the photograph above. Their books are a charming mix of unpretentious titles, many written by Herschel, on subjects ranging from the Gold Rush and Kansas to patriotism and Native American culture. One is a bit of fun titled *What I Know About Printing Miniature Books*, made up of blank pages with a note that reads: "If you know any more than this, here is your chance to write a book." The humor is a touch disingenuous, though, since a perusal of the thirty-five Log-Anne Press books in the Harrer collection shows that Herschel and Anne could easily have filled those blank pages with good advice.



### About the Studio

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**Keep tabs on the TBAS by email!**

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A selection of Log-Anne Press miniature books.

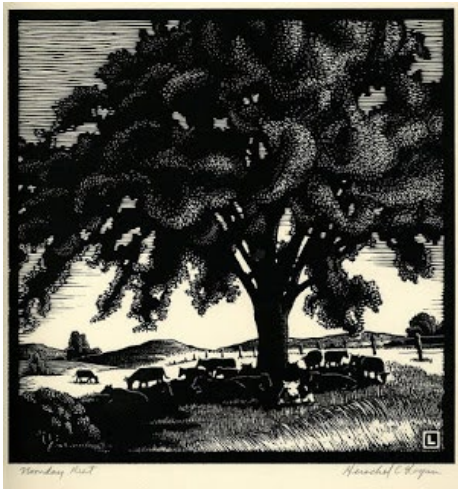
If Herschel Logan was so productive during his Golden Years, one wonders what he achieved during his first 65 years. The story begins in Missouri, where Herschel was born in 1901. His family soon moved to Kansas, where he lived and worked until retirement. As a boy Herschel began to draw, and his first formal schooling in art was by way of a correspondence course. In 1920 he went to Chicago to study for a year at the Chicago Academy of Art, then returned to Wichita, Kansas, to work for the printing firm McCormick Armstrong as a commercial and advertising artist. His love of art led him to pursue more personal avenues of expression, and he found his *métier* in printmaking as a woodcut artist.

Herschel produced his first woodcut in 1921. From the beginning, his work revealed a sensitive appreciation for the Kansas landscape. In crisp, carefully composed images, Herschel portrayed scenes like farmhouses nestled in untouched foothills, cows grazing beneath the cool shade of a tree, the play of light and shadow in a field, a woodland hut half-built into the earth, apple trees in brilliant bloom, and a sod shanty on the open prairie. By 1928 he'd produced enough prints to illustrate a book. *Other Days: In Pictures and Verse* (Burton Publishing, Kansas City), a collection of prose poems by Everett Scrogin, includes twelve of Herschel's woodcuts and page decorations by C. A. Seward.

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"Noonday Rest"



"Apple Blossoms"

He was making a reputation for himself as the "Prairie Woodcutter" when he joined with other artists to found The Prairie Print Makers. It was organized in Wichita, Kansas, on December 28, 1930, with ten charter members: Charles M. Capps, Leo Courtney, Lloyd C. Foltz, Arthur W. Hall, Norma Bassett Hall, C. A. Hotvedt, Edmund Kopietz, Birger Sandzen, C. A. Seward, and Herschel Logan. Between 1931 and 1964, the society issued thirty-four annual "Presentation Prints" to its members. Strangely, none of them were by Herschel.

Herschel produced 140 or so prints from 1921 to 1938. Many of them were issued in editions of fifty or fewer. While the majority of his prints were wood engravings, Herschel also worked with rubber and linoleum, and produced one lithograph and a few etchings. Though he lived for nearly fifty years more, Herschel never produced another woodcut print after 1938. He is said to have abandoned printmaking



"Autumn"



following the death of his mentor and fellow Prairie Print Maker, C. A. Seward. Herschel did not abandon art, though.

He continued to produce illustrations for books, including *The Muzzle Loading Rifle Then and Now* (1942) by Walter M. Cline and his own books: *Hand Cannon to Automatic: A Pictorial Parade of Hand Arms* (1944), *Cartridges* (1948), *Buckskin and Satin: The Life of Texas Jack* (1954), and *Underhammer Guns* (1960). Most of Herschel's miniatures also feature his illustrations. They are stripped down and spare compared to his wood engravings or the detailed line work of his earlier book illustrations. But their simpler, cartoon-like style suits the small format and lighter subjects of the tiny books.



A woodcut by J. J. Lankes from 1930



Farmhouse by Herschel Logan (circa 1930s)

The printmaking aspect of Herschel Logan's career brings to mind the large number of J. J. Lankes woodcut prints in the TBAS collections, most of them gifts from the Lankes scholar Welford D. Taylor and J. B. Lankes, the artist's son. Anyone familiar with J. J. Lankes's work could be excused, upon first encountering Logan's woodcuts, for attributing a Logan print to Lankes. The same subjects predominate in both artists' work: pastoral and rustic scenes animated by the lives of modest people who live close to the land. Both men responded to the rapid changes they witnessed as they grew up and came of age in the early decades of the twentieth century. The America celebrated in their prints is made up of landscapes gently marked by dirt roads and rough stone walls or crooked fences. In the most populated and developed parts of the country, that idyllic America gave way to a country scarred by endless

miles of paved roads to accommodate the ever-growing number of automobiles; skylines became grossly interrupted in every direction by telephone and power lines. Aside from the subject matter, one also notices that some prints by both men are "signed" with similar "L" monograms. The two prints above show examples of these monograms. One wonders if collectors and researchers have ever confused the work of one man for another. And though there is no evidence, one likes to imagine that Lankes and Logan could have known one another. They would have had much to discuss!

This isn't the first time that Lee Harrer's miniature books have been the subject of a TBAS blog. We previously examined our rich holdings of Achille St. Onge's elegant leather-bound minis, as well as those commissioned by Stanley Marcus of Neiman-Marcus. (In case you missed the earlier post, you will find it at [this link](https://tampabookartsstudio.blogspot.com/2020/12/10/2020%203:22:19%20PM).) We're sure this won't be the last time,

either, since there are many other parts of the Harrer miniature collection that deserve and reward close attention.

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