

## An Exhibition of American Printers' and Special Presses Devices by Bronwyn Hannon, Hofstra University Axinn Library Special Collections

The printers' and special presses devices in this exhibition reflect certain times in the history of printing when concern for the integrity of book arts in the machine age is most acute. These presses devices can be seen as graphic stamps or markers indicating to the reader of a book that its types, layout, papers, illustrations and bindings have aspired to a higher level of excellence.

The printers' and presses devices featured here are among others in the collections held in Hofstra University Library Special Collections.

### Printers' and Presses Devices - A Definition

Printers' and special presses devices are small graphic logos, which operate in the same way as hallmarks in silver production, or china marks in porcelain production, or the signature marks of painters on their canvasses. Devices are usually found in the "colophon" at the end of printed books before 1500, and thereafter more frequently on the title-page, which displayed other bibliographic details originally placed in the colophon. Colophons (from the Greek *kolophon* meaning "summit") are essentially notes at the end of the book, often embellished with a printer's device, and variously detailing title, author, printer, place of printing, date, edition and materials used. The words "device" and "mark" are used synonymously.

### American Printers' and Presses Devices

The prolific revival of the special presses movement in America followed closely from exemplar presses in Nineteenth and early Twentieth Century England. Often the design of printers' and presses devices recalled eminent printers of the past. For example, the early Sixteenth Century anchor and dolphin device of Aldus Manutius inspired the devices of the Mosher and Grabhorn Presses. The devices of the Village Press, William Edwin Rudge, Taylor & Taylor, and Laboratory Presses resembled the Fifteenth Century device of Nicholas Jensen. Still many other American revivalist presses were merely decorative and took their motifs from classical art and mythology or from traditional folk associations, such as the Riverside, Pynson or Peregrine Presses. A number of devices manipulated typographically the initials of the printer's or press name, such as those of Mallet Deane, or Overbrook and Stonewall Presses. Other press devices took their motifs from the natural world and, embedded with the symbolisms conferred by man through the ages, were rendered into new typographical forms and meaning. Presses such as the Black Sun, Spiral and Gehenna Presses were among these.

## Some Earlier World Precedents in Book History



Fust and Schöffer printer's device 1457. Hofstra University Special Collections 1969 facsimile.

Fust and Schöffer, Printers (active 1457-1466).

The tradition of the printer's device began with printers John Fust and Peter Schöffer's *Mainzer Psalter* in 1457. Printed on vellum, the *Mainzer Psalter* was a close second to the Gutenberg Bible's technological and aesthetic advances and the first to use exclusively moveable type. Fust and Schöffer were Johannes Gutenberg's former partners, and they introduced in their *Mainzer Psalter* the first colophon in book history. It described the *Psalter's* bibliographic details and displayed their printer's device, which followed the form of heraldic insignia. This device showed the two linked heraldic shields of Fust and Schöffer hanging from a branch, the first of which was inscribed with the Greek letter χ for Christ, the second inscribed with the Greek letter λ for logos, meaning "word." The example of Fust and Schöffer's printers' device was closely copied soon after by printers in Germany, Switzerland and the Low Countries.



Peter Drach's printer's device, 1477. Hofstra University Special Collections.

Peter Drach, Printer (active 1477-1490).

Peter Drach was one of the printers who copied Fust and Schöffer's printers' device, although in Drach's case not with any great accomplishment. His *Fasciculus Temporum* printed in Speyer, Germany in 1477 shows a colophon with a rather crudely executed graphic of two linked heraldic shields hanging from a branch, the left of which shows a rampant dragon, a play on Drach's name from the Middle High German, meaning "living at the sign of the dragon." On the right is a tree on a mount with two stars, perhaps in reference to the Tree of Knowledge. This device however can be regarded as an early example of "punning," which rose in popularity with printers in the design of their devices both on the Continent and in England. Punning usually concerned a visual play on the printer's name or heraldic shield, or as a habitational reference to the house or street in which he worked or lived.

Nicolas Jensen, Printer (active 1470-1480).

Some interpretations of the motif of Nicolas Jensen's "orb-and-cross" device see it a complex pun, a graphic "equation" illustrating the fusion of the alchemical symbols for antimony and cinnabar (circles surmounted by a cross), elements used by printers then to create a superior alloy of lead for crisper, harder types. Cinnabar was used also for red printing ink, which along with black ink involved a complexity in the printing process that only master printers could achieve well. Furthermore, a third element in Jensen's device was a dot, as a central "nucleus" within the circle, a configuration also used for the alchemical symbol for gold, a central



Nicolas Jensen's printer's device, 1481. Reproduced in Hofstra University Special Collections

preoccupation for alchemists. Jensen's graphic alchemical metaphor compounding these three alchemical symbols could very well symbolize the summit of excellence in printing. Whatever the meaning of this orb-and-cross motif, which in other printers' devices had Christian overtones, it was followed by variations, including the English St Albans device, 1483, the Lorenzo di Rossi, 1497 and the Venetian devices of Venetus, 1498 and the Heirs of Octavianus Scotus de Modoetia, 1514. Much later the popular motif was adopted by Twentieth Century American special presses.



Aldine printing device, 1557. Hofstra University Special Collections.

Aldus Manutius and Family, Printers (active 1490-1581).

The famously striking anchor and dolphin motif of Aldus Manutius was inspired by an illustration from his 1499 printing of *Columna* and appeared for the first time as his device in his 1502 edition of *Dante*. The anchor and dolphin motif had been used since the Classical Age as a sign of swiftness and steadiness. The device underwent variations after Manutius' death as family members continued the press. From about 1546 to 1581 the Aldine device became increasingly elaborate with a putti or laurel cartouche surrounding the anchor. A miniscule anchor surmounted by double eagles was the final version of the Aldine device during the years 1575 to 1581.



John Day's printing device, 1570. Hofstra University Special Collections

John Day, Printer (active 1547-1583).

This device is an image of Day himself in black ink profile that he used for his 1570 edition of Euclid's *The Elements of Geometrie*. Taking up a large part of the page, the device was decidedly secular but also bold considering that Day, in the Elizabethan time, had printed such a large image of his likeness. It is a dramatic departure from the master printer of the English Reformation's usual printer's device with a clever double-entendre embedded: the inscription "Arise for it is Day" and a depiction of an angel awakening a recumbent figure is surrounded by a heavy cartouche. It is both a pun on Day's name and an allusion to the dawn of the Protestant religion and the rebirth of knowledge during the English Renaissance.

## Development and Decline of the Printer's Device

Many notable devices were issued in the centuries following the *Mainzer Psalter*, including the Estienne family of printers' Tree of Knowledge; and the Clarendon Press' engraving of the Sheldonian Theater.

Devices became larger, taking a full page and gradually over centuries were transposed from the colophon to the title page, sometimes taking up a full page. Bold lettering of the printer's name and pious mottoes accompanied this pattern. To adapt this larger size page, printers added strips of stock engraving plates to make up decorative borders around the nucleus of the original device, making a patchwork of unrelated design bits to fill out the page. The content of many books printed at the time was religious but the expediency of printers using these stock engravings resulted in a profusion of bloated satyrs, disheveled bacchantes and vegetative deformities. The result of this development was typographical disorder, aesthetic vulgarity and illustrations that were unrelated to subject matter.

Not surprisingly, by the end of the Seventeenth Century the use of printers' devices declined, however they never entirely died out, as publishers began to adopt them. But with the passage of the first copyright act in 1710, there was further decline due to changes in the device's function and necessity. What had functioned as legal imprint became merely decorative; copyright was now vested in authors rather than printers or publishers. Further decline of the device accompanied the general decline of printing during this time. It wasn't until the emergence of good printing and book production during the mid-Nineteenth Century, reacting against the proliferation of poor quality books, that printers' devices became an element of special presses consciously practicing the traditions of book arts.

## Book Arts Revival in Nineteenth Century England

In the revival of book arts in England, special presses drew from Medieval and Renaissance precedents and set the standards for book production: limited editions; special-cut types set by hand; innovative typography; heavy but crisp impressions on handmade papers; multi-colored inks; wide margins; skillfully reproduced lithographs and woodcuts; and luxury bindings. Special presses now resumed the use of printer's or press devices to denote their creative ownership, and to signify their ideals and practices in the traditions of these book arts.



Later printer's device of William Pickering, after 1828. Reproduction in Hofstra University Special Collections

William Pickering, Printer (active 1820 – ca.1854).

William Pickering is credited for spear-heading the revival of book arts in England after 1840 with his reforms of simplicity and spaciousness of lettering, and rationality of book and page design. His first device was a pun on his name, a pike fish and a ring that followed the printing tradition of punning in devices. Although he later adopted Aldus Manutius' anchor and dolphin motif as his device, Pickering was resolved not to slavishly follow the Aldine example. Adding his own motto "An English disciple of Aldus," Pickering followed the original Aldine motif in its austerity and line never assuming the later embellished versions of the Aldine device.



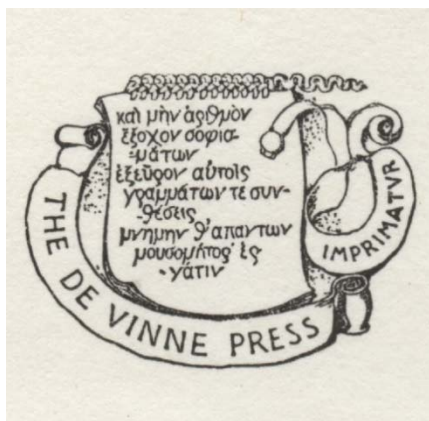
William Morris' printing device, 1893. Hofstra University Special Collections.

William Morris, Publisher and Printer (active 1891-1898).

Prominent in the revival of book arts in England was William Morris (1834-1896) founder and designer of the English Kelmscott Press in 1891. Morris' medievalist designs, reflected in the Kelmscott Press device, rejected the mass production of the Victorian age and recalled an earlier cottage industry of fine crafts individually created. Morris is considered the inspiration for many fine English presses reviving book arts into the Twentieth Century including the Vale, Ashendene, Eragny, Doves, and Gregynog Presses. Rather than to his Arts and Crafts interpretation of Fifteenth Century ornament, Morris' printer's device owes more to his legacy of superb presswork: sharp lines; an impression that is uniformly even, and with clarity of black ink.

### American Printers' and Presses Devices

The revival of the special presses movement in America followed closely on the heels of the English special presses revival. One of the movement's leaders was Theodore Low De Vinne, whose importance in the development of modern American printing is not generally acknowledged.



Press device of the De Vinne Press, 1895. Hofstra University Special Collections.

The De Vinne Press (1877-1922).

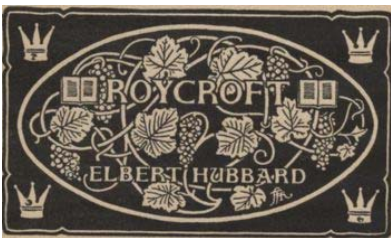
Theodore Low De Vinne (1828-1914) was a leading innovator of typographical change and modernization in printing technology in America. In response to the growing demand for illustrated newspapers he devised new methods in wood engraving reproduction, thus enhancing the chief medium of illustration at the time. He devised new ways for the precise control of inks and the depth of impressions and met the new challenges to good printing presented by faster, cheaper methods of mechanical reproduction. By the example of his technical craft, the contribution of academic writing to his profession and his solutions to problems of the printing industry, he helped to pioneer a renaissance of book arts in America. The decorative device of the De Vinne Press was conventional however, adapted from a plaque on the entry of the Press' former Lafayette Street building in Manhattan. In Greek, the De Vinne Press loftily quoted the poet Aeschylus and his hero Prometheus, who referred to "composition" as the "deathless" "producer of the record of all things," [formed] in "serried" letters preserving art and knowledge for "each succeeding age" (McCabe 52). In 1890 the De Vinne press device was painted on the ceiling of the Great Hall of the Library of Congress, now known as the Thomas Jefferson Building.

The Gilliss Press (1869-1919).

The decorative press device of the Gilliss Press was adopted in 1894, designed by Margaret Armstrong, a noted book cover artist at the time. The device contained a motto in Italian purported to be from



Press device of the Gilliss Press, 1894. Hofstra University Special Collections.



Press device of the Roycroft Press, 1900. Hofstra University Special Collections.



Device of Mosher Press, 1914. Hofstra Special Collections.

Renaissance artist Michelangelo that translated as: “trifles make perfection, and perfection is no trifle” (Gilliss 41). The Gilliss Press output was largely printed ephemera, perhaps a reference to the “trifles,” referred to in this motto, for many of New York’s cultural institutions such as the Metropolitan Museum of Art and Columbia University. The best press work of Walter Gilliss (1855-1925) was for the Grolier Club, with copper engravings on handmade papers, in restrained and safely elegant taste.

The Roycroft Press (active privately 1896- 1900).

One of the earliest attempts in the American special presses revival was the Roycroft Press of Elbert Hubbard (1856-1915). His Roycroft community in East Aurora, N.Y strove to emulate William Morris’ arts and crafts program in a vast complex of print shop, bindery, furniture factory, metal, stained glass and leather smiths, inn and bank. Historical critique has not been kind to the mass produced and florid output of the Roycroft Press, whose device when compared to that of the Kelmscott Press is crude and simplistic, and where the Roycroft interpretation of Kelmscott’s accomplished medievalist designs brought scathing criticism from Morris’s daughter. Ironically for the avowed social anarchist and radical thinker, Hubbard’s press device was mired in the past: a blocked-in rectangle of twining grapevine, and crowns substituted for suns, apparently as derivative of one of Wynkyn de Worde’s devices for the English Caxton printing house after 1495, as they are of the Kelmscott Press. As imperfect as his books were, with their poor paper, types, illustrations and “dirty,” “limp vellum” bindings, Hubbard’s efforts brought literature to a wider audience and awakened interest in book arts in America.

The Thomas B. Mosher Press (1891-1923).

The pirate press of seafarer and importer Thomas B. Mosher (1852-1923) of Maine championed the styles of the English Pre-Raphaelites and Aesthetes and provided a wider base for the appreciation of literature in America. In small, elegant volumes that were affordable, Mosher reprinted hundreds of volumes of unauthorized foreign editions featuring his favorite authors. Appropriate to the former seafarer, Mosher chose for his press the anchor and dolphin motif as its device in homage to printer Aldus Manutius.



Press device of the Village Press, 1918. Hofstra University Special Collections.

The Village Press (active 1903-1939).

One the earliest and most influential of the revivalist presses was the Forest Hills, N.Y. based press of Frederic W. Goudy (1865-1947), who with his wife Bertha S. Goudy's contribution to typesetting and engraving, reflected the ideals of the English presses revival in the heyday of the American Arts and Crafts movement. Goudy's 'Village' type, undoubtedly named after the example of William Morris' community of artists and crafters, was cut and cast to produce his first book which showed a strong Kelmscott influence in content and appearance. The press device in 1903 of the Village Press was its fifth. It appears to be a studious composite of the basic structure of Jenson's 1481 printer's device and a backfill of Morris-style floriated vines. It is perhaps even more like the device of the Heirs of Octavianus Scotus de Modoetia in 1518, where the latter's initials and city occupy the upper quadrants and semi-circle in the same manner as the initials and date in the device of the Village Press. Floriated vines complete Goudy's imitative admiration for the Italian Renaissance printers.



Press device of the Trovillion Press, 1943. Hofstra University Special Collections.

The Trovillion Press (active 1908-early 1960's).

Inspired by the Mosher Press' Bibelot editions, Hal Trovillion (1879-1967) set up his Illinois Trovillion Press to privately print annual Christmas booklets, and whose marine-inspired press device was designed after the bow-piece of a gondola. His later prospectus editions, "At the sign of the silver horse," were sought after by collectors. These editions had a press device, a heraldic shield evoking the Trevilian Cornish legend of a horse rising from the sea, the sole survivor with its rider from the lost land of Lyonesse, which had disappeared beneath the sea off the Cornish coast.



Printer's device of William E. Rudge, 1926. Hofstra University Special Collections.

William Edwin Rudge, printer (active 1920 - 1931).

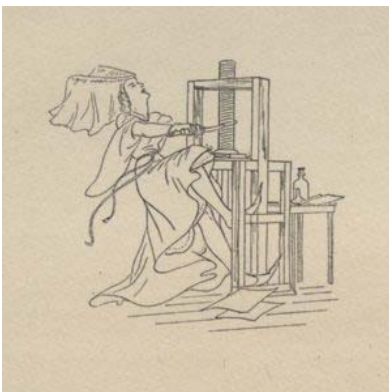
William Edwin Rudge (1876 -1931) owned and ran a commercial printing firm whose output has been considered superior to many of the private presses of his time and which was very close to the spirit and practice of the private press ethos. He provided employment and an ideal working environment in his Mt Vernon, N.Y. plant for some of America's greatest typographers, later referred to as "the Rudge alumni," including Bruce Rogers (1870-1957) who designed one of Rudge's printer's devices in 1926. The device uses the basic structure of Jensen's 1481 device of a circle surmounted by a two-barbed cross but employs an intricate composition of Rudge's full initials within the circle and a backfill of floriated vines. The 1918 Village Press device designed by Roger's type designer Frederic Goudy appears remarkably similar to this Rudge device but for Goudy's medievalist ornamentation compared to that of Roger's Renaissance-style floriation.



Press device of the Harbor Press, 1928. Hofstra University Special Collections.

The Harbor Press (active 1925 - ca.1942).

The first of the Rudge alumni to set up a press were designer John Fass and husband and wife printers Roland and Elizabeth Wood. The Harbor Press, situated in New York City, produced beautifully crafted books and ephemera for the Limited Editions Club, scholarly institutions and private collectors during the lush 1920's but only survived the Depression until the early 1940's. The device of the Harbor Press is a simple medallion of a seahorse on horizontal lines suggestive of waves.



Press device of the Golden Hind Press, 1943. Hofstra University Special Collections.

The Golden Hind Press (1927-1955).

A "whole fleet" of different press marks denoted the Golden Hind Press of Arthur K. Rushmore, who printed nearly two hundred books devoted to the pleasure of fine printing, particularly of the work of well-known poets. The Press, located in Madison, N.J., was often included in the printing trade's "Fifty best books of the year." The Press' books belied a light-hearted, off-beat approach, which in 1940 produced the joke gift, *The Mainz Diary*. This book, a polemic, cast skepticism about the real inventor of printing by quoting from pages of a purported diary belonging to Gutenberg's wife that proved she was the real inventor. That people took him seriously may have been reinforced by the book's punning device, a woman dressed in Medieval clothes grappling with a printing press.



Press device of the Pynson Press, 1928. Hofstra University Special Collections.

The Pynson Press (1923 - 1940).

The Pynson Press was another of the New York commercial presses like the DeVinne and Rudge Presses holding close to private press ideals. Elmer Adler (1884-1961) named his press in honor of Richard Pynson, the early English printer to both King Henry VII and VIII (1506-1529). The Pynson Press declared in its prospectus that the printer was primarily an artist, and that no work of the press would be compromised in quality. Adler lived up to the symbolism of his press device, as after the Pynson Press closed he established the graphic arts department in the library of Princeton University as lecturer and curator, then traveled as visiting lecturer to other academic institutions, and still later helped to establish La Casa del Libro in Puerto Rico housing Spanish incunabula and rare books.

Far from alluding to its Tudor namesake, the device of the Pynson Press looks to Greek mythology for its design: the winged horse Pegasus, which the goddess Athena tamed and presented to the Muses, symbolizes art, culture, inspiration and learning. As trusty steed to the gods and the heroes, Pegasus was awarded the ultimate, a place



amongst the stars by Zeus. Bridling Pegasus is the naked young god Hermes, wearing a winged traveler's cap. He is carrying the caduceus, a short staff entwined by two serpents that is his attribute. The caduceus stands symbolically not only for Hermes' enterprises in commerce, the trades, travel, and communication, but for historic precedents in the first half of the Sixteenth Century evidenced in the French devices of Robert Estienne and Pierre Regnault, and of Basle printer Johan Froben.



Press device of the Grabhorn Press, 1940. Hofstra University Special Collections.

The Grabhorn Press (1919-c.1967).

The popular Aldine motif symbolizing recognition of earlier printing excellence was chosen by the Edwin and Robert Grabhorn (1900-1973) brothers for their San Franciscan press. In the Pickering tradition the device is also a coy pun of a pike fish "grabbing" a horn. The Press produced many fine books of "warmth and vigor and completeness," setting type and operating the presses themselves in the tradition of the private press movement. Their *Song of Songs* recalled the layered depth of *Mainzer Psalter* print in the book's black and red type with blue initials and the Press' 1930 large folio masterpiece, *Leaves of Grass* was the result of toil and exactitude. Edwin Grabhorn (1890-1968) declared of their efforts: "I would go through any kind of hysteria again if we could produce another *Leaves of Grass*" (Blumenthal. *Printed Book* 119).



Press device of the Spiral Press, 1926. Hofstra University Special Collections.

The Spiral Press (1926-1971).

The Spiral Press of Joseph Blumenthal (1897-1990) is noted among special presses for its distinct style of typography and printing. A printer of Robert Frost's poems for more than 30 years, Blumenthal designed three types including the hand-cut "Spiral" typeface, later re-cut and expanded as the Emerson typeface.

Characteristically the press device of the Spiral Press was a departure from the practice of using illustrious examples from printing history. Instead Joseph Blumenthal (1897-1990), founder of the press chose 'the spiral,' one of the basic families of ornament found in nature as the shell or ram's horn, and expressed in the art of primitive man. The device specifically derived from the three-legged prehistoric Norse *triskelion*, or ancient figure of three stylized human legs radiating from a common center. Blumenthal had found the *triskelion* "too active" so it was "swung" around, "quieted" down to give it a base in "repose" on the page (Blumenthal. *Spiral Press* 12-13). In this innovation of typography the Spiral Press was among few of the Twentieth Century American special presses.



Press device of the Black Sun Press, 1930. Hofstra University Special Collections.

The Black Sun Press (1927- active 1952).

The Black Sun Press was founded by American expatriates Harry and Caresse Crosby in 1927 in Paris to publish primarily the poetry of Harry Crosby (1898-1929) and leading avant-garde authors. Earlier appearing as publications of “Editions Narcisse” under the *maître imprimeur* of Roger Lescaret, the Black Sun Press’ device visually embodied its name with variant versions of a black sun. Crosby was obsessed with death and worshipped the sun. The sun is a bringer of life yet Crosby’s sun signified only death, and black is a universal color of death. Crosby’s negative philosophies of life and his own early eclipse are reflective of the device, which appears as a fiery entrance to an eternal, dark dimension beyond.



Press device of the Overbrook Press, by 1948. Hofstra University Special Collections.

Overbrook Press (active 1934-c.1969).

Considered by some the greatest of the 1930’s American private presses, the Overbrook Press of Frank Altschul (1887-1981) made outstandingly designed books on specialist subjects such as chess maneuvers, and constitutional and political themes. A common feature of Overbrook Press books is their restrained typography and spacious lettering inviting one to read the books rather than to look at them. Several different devices governed the press, including modern typographical explorations of the letters “O” and “P” but also in others a strong nod to neo-Classical design. The Overbrook Press explored another motif too, in early Modernist style of an overflowing brook and tree, perhaps reflective of Altschul’s Connecticut Overbrook Farm which shared the Press’ name. If so these particular press devices are examples of punning.



Printer’s device of Mallette Dean, 1958. Hofstra University Special Collections.

Mallette Dean, Printer and Illustrator (active 1935 – 1975).

The various press devices of illustrator and typographer Mallette Dean were strong designs based on his own initials. His first engraved on wood in 1953 for his book *Physiologus*, was one of many produced for the Book Club of California. Dean incorporated a backdrop of natural elements to the initials including the marsh herons of his native Marin County, California, and various vegetative motifs. He also created a variation of the dolphin press device of the Grabhorn Press, for which he illustrated some thirty books.



Press device of the Peter Pauper Press, 1947. Hofstra University Special Collections.

Peter Pauper Press (1928 – 1979; ca. 1984 - current).

The Peter Pauper Press began printing from a basement in Larchmont, N.Y. in 1928 with its mission to produce fine books and ephemera of classical and modern writers at “prices even a pauper could afford.” Apprenticed with both William Rudge and Frederick Goudy, Peter Beilenson had his first book in 1928 selected by the printing trade’s “Fifty Best Books of the Year.” Beilenson, with his wife Edna from the early 1930’s, founded their three generational family press that still bears its imprint today. At the time of Beilenson’s sudden death in 1962 the Press had printed more than four hundred books. The press device used in the 1930’s and 1940’s, as shown, is that of a wandering minstrel couple perhaps symbolic of the couple’s collaboration and Press’ accessibility to the public at large.



Press device of the Stone Wall Press, 1973. Hofstra University Special Collections.

The Stone Wall Press (1957 - 1970’s).

The post-WWII press of Stone Wall of Iowa City, specializing in boutique poetry editions, was another notable hand press with a highly distinctive device. Founded by Kimber Karl Merker, the Press had a variety of devices including the exemplar as shown. The device shows boldness and vigor in a block ovate cartouche of dynamic flourishes, which also function as letters, combining decorative form with function.



Press device of the Gehenna Press, 1966. Hofstra University Special Collections.

The Gehenna Press (1942 – 2000).

The Gehenna Press was a noted for its plays with variations on a punning theme for its press devices. Leonard Baskin (1922-2000) and his wife Esther founded the Press in Worcester, MA, on an inspiration by a line from Milton’s *Paradise Lost* referring to “black Gehenna, call’d, the type of Hell.” There followed devices with graphic puns on Medieval hell-boxes and printer’s devils and in 1955 the owl and pomegranate motifs, often associated with Hell’s only blooming plant, were used along with decorative motifs for its woodcut press devices.



The Cygnet Press (1928 - ?1974).

Based in Cambridge, Massachusetts, the Cygnet Press followed the heraldic tradition of insignia yet instead of a coat of arms surmounted by a triumphant eagle, a swan topped the entwined initials of George Parker Winship, the chief enthusiast of the Cygnet Press' group of bookish printers.

Press device of the Cygnet Press, 1929. Hofstra University Special Collections.



The Tamalpais Press (1951 – 1976).

Printer Roger Levinson set up his Tamalpais Press in the studio-living room of his shop on Tamalpais Road in Berkeley, CA. His printing presses, which were an 1857 Albion press and a Seventeenth Century press produced fine printing of a wide variety of ephemera and also books relating to Californian history. In 1960 Hermann Zapf designed a minimalist device using the Press' initials in lower case. The Press' printing device featured here is somewhat obscure and appears as a lamp of enlightenment encircled by a flourish of ribbon with arcane letters.

Press device of the Tamalpais Press, 1960. Hofstra University Special Collections.



The Peregrine Press (1949 – ca. 1974).

The variants of the Peregrine Press device are reflective of the disparate nature of the Press' bibliography, and also with traditional contexts of "Peregrine," the folk wanderer or pilgrim. While anchored firmly in the San Francisco book shop of Henry H. Evans, the Press' 1852 Washington hand press made refined printed excursions into American poetry, the Gold Rush and the history of the American West, alphabets and bestiaries, beer making, wine and the charm of Bay locales. Exceptions to this were the sustained series of linoleum cuts of U.S. State wildflowers for which Evans is nationally noted, and also the art work of Bay Area artists. The press device shown doubles the visual pun with "Peregrine" the wanderer holding a Peregrine falcon.

Press device of the Peregrine Press, 1950. Hofstra University Special Collections.



The Heron Press ( 1969 – ca. 1988).

Inspired by the natural world of marsh birds the press device of the Heron Press of Williamsburg, MA. was designed by Bruce Chandler, whose designs in wood cuts, metal designs and etchings were a major enhancement to the Press' reputation as a fine press. Always in small editions of handmade papers (a particular favorite was Fabriano), the Press' output primarily comprised of poetry although drama, music and historical biography were also featured.

Press Device of the Heron Press, 1971. Hofstra University Special Collections.



The Four Winds Press (1971 - 1988).

The Four Winds Press was established on a Vandercook press in the home of retired executive Henry Schniewind of Locust Valley, Long Island, N.Y. An evening class in printing and the camaraderie of the group the Typophiles contributed to Schniewind's largely self-taught output but ultimately, the refinements he achieved came from his aesthetics in spacing and design and an early and sustained practice of pulling his own printing proofs. The press device of the Four Winds Press alludes to the Schniewind family history. It is fashioned as a weather vane topped with the number four representing Hermes the god of commerce and communication, an allusion made previously by the Pynson Press. The press device also alludes to Schniewind's great grandfather's commercial coat of arms. Further, the initials of "S," "H" and "P" signify the "Schniewind" family name and the names of his wife Helen, and sons Henry and Peter. Thusly this press device follows the tradition of Fust and Schöffer's foundational printer's mark and the manipulations of signifying initials of early Venetian and English printers, and much later of the private American presses of the Twentieth Century.

Press Device of the Four Winds Press, 1988. Hofstra University Special Collections.



Stone House Press (1978 – 1997).

Morris Gelfand set up his Stone House Press in the basement of an 1855 house on the former estate of poet William Cullen Bryant in Roslyn, Long Island, N.Y. A career in library science culminating as Chief Librarian at Queens College had naturally disposed him to fine printing, so in the late 1970's when he retired, he acquired a 70 year-old Chandler and Price printing press. For the next 20-odd years he produced 47 original works in 52 publications in two languages, particularly of local L.I. poets, whose poetry was illustrated by wood engravings by John DePol. Attention to type face and size, spaciousness of lettering and margins, durable papers, and restrained contextualized ornament characterized the Press. There were three devices of the Stone House Press: one of stylized initials designed by George Laws, and two of which derived from the architectural and poetic provenance of the house in which the Press operated. The one shown is a wood engraving designed by John DePol.



Black Sparrow Press (1966 – 2002).

John Martin of Santa Rosa, California founded the Black Sparrow Press to publish authors who would otherwise not be included in the main stream press. Prominently among these authors was Charles Bukowski, whose *At Terror Street and Agony Way* was the Press' initial offering and which vaulted the former mailman to ultimate literary fame. Martin's patronage of such authors revealed the outsiders of the literary world, whose work would never have been published without such support. The Press published more than 650 titles in books that look still edgy today in their typography and lettering, as well as their distinctive, much emulated cover designs by Martin's wife Barbara. The press device of the Black Sparrow Press reflects its ethos, to give voice to the outcast, the small, the unappreciated and the improbable.

Press Device of the Black Sparrow Press, 1972. Hofstra University Special Collections.



Cross-Cultural Communications (1971 – current).

Stanley H. Barkan, editor of Cross-Cultural Communications established his small press publishing house in Merrick, Long Island, N.Y. in 1971, to draw cultures closer together by giving exposure to authors writing in traditionally neglected languages and cultures. The press has produced over 400 works in 50 different languages, accompanied by vibrant contextual illustrations by unknown artists. Posters, chapbooks, mini-books, large anthologies, limited editions, boxed sets of portfolio editions are among the Press' diverse media output. The press device of Cross Cultural Communications depicts the Three Muses of poetry emanating a cosmic energy which flows to a face below, a symbol of the obscure and overlooked.

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