



RAYMOND J. PRINCE GRAPHIC ARTS COLLECTION NEWSLETTER ■ SPRING 2016



Raymond J. Prince Graphic Arts Collection Support Continues to Grow

by Harvey R. Levenson *Professor Emeritus, Cal Poly Graphic Communication*

The printing and graphic communication industry's largest collection of technical and scientific publications are now consolidated in one location.

Three years in the making, the Raymond J. Prince Graphic Arts Collection (RJPGAC) at Cal Poly State University in San Luis Obispo, California exceeds 30,000 pieces and has a funding base of nearly \$400,000. The collection comes from contributions of libraries from organizations and individuals in the printing and related industries. The collection includes publications going back over 200 years, and the contributed funds are for improving and expanding the library.

What makes the RJPGAC particularly valuable is that the large majority of the collection is not available in digital form, but vital to research in the graphic arts field. The collection has become a source for Prior Art needed in patent litigation, and attorneys and others involved in either developing, enforcing, or challenging the validity of patents in the graphic arts have been using the collection for this purpose.

Some of the named collections include:

The PIA E. H. Wadewitz Collection

The Frank Preucil Collection of 1,400 books. Frank Preucil was considered by many to be the “father of densitometry” because he promoted the use of color reflection densitometry to control and evaluate process color printing in lithography. This extensive collection on the subject of color

reproduction is thought to be one of the most complete historical libraries on the graphic arts process. The collection also includes rare books on printing and one of the few complete collections of the Penrose Annual.

The Dr. Fred W. Billmeyer Collection of more than 200 books on color and related subjects, several complete collections of periodicals relating to color, and bound transcripts and reports. Fred Billmeyer was a world-renowned color scientist, and his collection includes materials from the International Commission on Illumination. He also authored many books on color and polymers.

The Lee Augustine Collection with more than 500 rare volumes on the history of printing, including *The Printers Manual* dated 1817, believed to be the first printing manual published in the United States.

The William Stevens Collection, named after a former GATF research committee chairman, contains more than 50 graphic arts books, clippings and advertisements dating from the early 1900s.

The Printing Industries of America Collection of early PIA books, reports and early board meeting minutes.

The Al Materazzi Collection includes early Research Department reports from the Graphic Arts Technical Foundation and its predecessor, the Lithographic Technical Foundation. Al Materazzi was deeply involved in environmental issues and compliance work and was involved in preparing data and documentation related to lithographic platemaking.

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American Printer Magazine from the first issue in 1883

Graphic Arts Monthly from Vol. 1, No. 1

International Prepress Association and publications absorbed dating to the late 1800s

The Seybold Collection – all Seybold Reports and books.

The Richard. S. Fisch – Robert L. Leslie Graphic Arts Collection of books and journals on photography and photographic processes. The 200-plus books in the collection were published between 1855 and 1999 and include several very rare editions. Notable books are Photographic Chemistry by Thomas Frederick Hardwich, published in 1864, and Photographic Mosaics by Edward Livingston Wilson and Mathew Carey Lea, published in 1866.

General collections donated focusing on all facets of graphic arts science, technology, and management are:

- » Dennis Mason publications
- » Richard Popp publications
- » Technical Association of the Graphic Arts (Full collection)

Collection donated focusing on inkjet, toners, photoreceptors, cartridges are:

- » Art Diamond (Diamond Research Corporation) publications
- » Recharge Asia publications
- » Recharger Magazine (Full collection)

Open to Industry

While housed at Cal Poly, the RJPAC belongs to the industry and is open to all wishing to visit and work in the library. Searches by staff are available through the Graphic Communication Institute at Cal Poly (GrCI). Contact the GrCI for information on how to commence a search, scheduling, and costs. (www.grci.calpoly.edu) ■

A Note From the GrC Chair

As the chair of the Graphic Communication Department, it is an honor and a privilege to have this collection reside in the confines of our department. Over the past year, we have shelved thousands of periodicals, journals, and books throughout classrooms, laboratories, and our newly designated Raymond J. Prince Graphic Arts Collection Room and Frank Preucil Room.

This collection is vast, and over time, to be complete and up-to-date. A new RJPAC Society has been formed, consisting of students and faculty who will champion the maintenance and expansion of the collection. Materials will be available to students, scholars, researchers, and the community alike. As we progress, there are long-term plans to digitize much of the content and to publish a catalog showcasing it.

So, to all of the donors who have supported (and continue to support) this collection, I thank you. Our future is founded upon a rich history of innovation and perseverance. Through the preservation of this collection, we can be comforted in remembering yesterday and ready to begin tomorrow.

Should you find yourself in the San Luis Obispo, California area anytime soon, please know that there is an open invitation to stop in and visit. We would be honored.

Warm regards,

Ken Macro, PhD

Professor and Chair

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A Story About Prince Bold

by Brian P. Lawler *Professor, Cal Poly Graphic Communication*

On the ground floor of the Graphic Arts building at Cal Poly is the Shakespeare Press Museum, a collection of working 19th and 20th century printing equipment and type.

The museum is named “Shakespeare” for the nickname of its original donor, Mr. Charles L. Palmer, who left a substantial collection of printing equipment and type to the California Newspaper Publishers Association. He made this gift with the understanding that the equipment would find use, and not be simply stored away or put on display. In 1964, the CNPA contacted Bert Fellows, the department head of the “School for Country Printers” at Cal Poly, and asked if he wanted the collection. Mr. Fellows gave a very positive reply, and soon the machines were moved from Palmer’s home in Fresno to Cal Poly.

The museum was assembled around this core of machines and type, and was dedicated in the spring of 1969. In the years after the museum first opened, numerous donors added presses to the collection, and bits and pieces of printing ephemera were added to make the museum a gem of historic printing.

Since that first year, the Shakespeare Press Museum has been run by a student curator and a volunteer group of students who practice the arts of letterpress printing. It’s a surprisingly lively place!

Since 2005, the position of Advisor to the museum has been held by me, a graduate of the department, and the museum’s second student curator (in 1970). One of my initiatives was to “modernize” the collection. I said, “We’re bringing the museum into the 20th century!” The collection now represents the history of relief printing from 1850 to 1950. That timeline helps to define the collection, and to keep the mission of the museum true to Mr. Palmer’s wishes.

There are 19 presses, and over 500 fonts of hand-set type in the collection. And, with a lot of work, a “new” Model 31 Linotype machine has been acquired. After three years of effort, that machine is now operational, and will be casting type long into the future.

Because the museum has only one complete font of type for the Linotype machine, I joked, “As long as it’s 11 point Times Roman, we can set it!”

I have been training some of the student curators to service and operate the Linotype machine, and I hope that their interest will help him keep that machine in working condition.

I have also been accumulating some other typefaces for the Linotype. Two other sizes of Times Roman have been donated, and I’ve recently made a deal to purchase 12 complete magazines of Linotype matrices from a family with a collection of printing equipment in Northern California.

In 2006, I began an initiative to digitize some of the very rare type in the



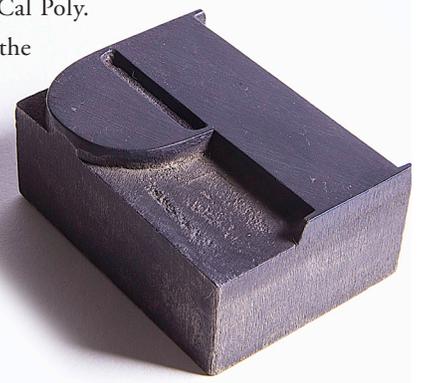
One of the working antique presses in the Shakespeare Press Museum.

museum. My plan is to make these faces available to the new generation of typographers who use computers and software to put type into print. To date, with student curators I have developed a dozen fonts of type from the museum. A sales agreement has been made with the Monotype Corporation, and the faces will become part of the Monotype catalog. Income from the project will go to support the operation of the museum and the restoration of the antique machines in the collection.

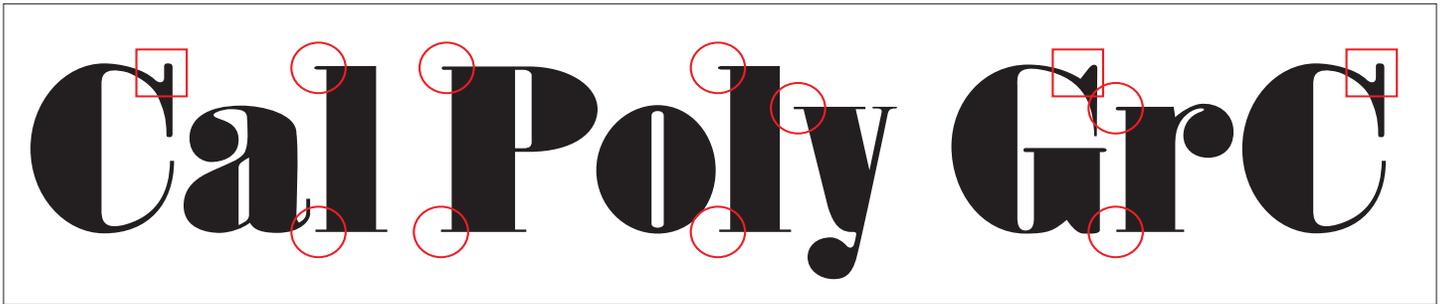
Some of the type we have digitized is unknown – no name, no pedigree. At the end of the process, I renamed these fonts for the student curators who have been so helpful in keeping the museum alive. There is Pan Black and Alix Gothic, and a new one in the works will be called Giorgi Bold, named after student curator Hannah Giorgi (2014-2016).

In December, 2015, the faculty was puzzling over the problem of preparing a gift for Raymond J. Prince, whose generosity had allowed the Wadewitz Library and numerous other graphic arts book collections to be moved to Cal Poly.

Mr. Prince arranged with the Printing Industries of America, and with numerous private donors, to build the most complete graphic arts library in the industry. That collection is now housed at Cal Poly.



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The faculty talked about getting Mr. Prince a plaque, or a clock, or a nice wristwatch. Then the group talked about something from the museum – wood type, a litho stone, what? And, the idea for Prince Bold was born. Instead of getting the proverbial plaque for this special donor, the faculty agreed that naming a restored 19th century type face after Mr. Prince would create a living tribute.

The original type was made by Edwin Allen in Windham, Connecticut, probably in 1838. It was sold in New York City by a firm called the George Nesbitt Company. In doing the background research on this font, the curators of the museum discovered that it is the oldest item in the museum's collection, predating the Hoe Washington press that was built in 1850. The original type was cut from black walnut quarter-sawn wood. Since its manufacture predates electricity by many years, it must be assumed that the cutting was done primarily by hand. A steam-powered router might have been used, but there is no evidence of the circular cutting patterns left by a router on this wood type.

Late 19th and early 20th century wood type was made from end-grain hardwoods including Northern White Maple and similar light blond woods. This type is as black as ebony, but not as hard as that rare hardwood.

Scanning and rendering the type into digital form took several years, and it was “nearly finished” in the fall of 2015 when the faculty came up with the idea of naming it after Mr. Prince. “It only needed a few hundred more hours of work to complete!” I said of Prince Bold (somewhat sarcastically). In type design there is an old saying that one never really finishes a type design. A type face design is a palette for painstaking perfectionism. Instead, you declare victory, and move on to the next design.

I worked on the hair-thin serifs for several weeks, making them more consistent and able to survive the processes of printing in various sizes. Once that part was complete, I made the “finals” more consistent. These are the ends of letters where the original type had many inconsistencies. Now those parts are more constant, and the font is ready for sale.

During International Graphic Communication Week in January, the students and faculty presented Mr. Prince with “his” new type face: Prince Bold. This was accompanied by the students donning bright red T shirts

with a huge letter P on the front. After the banquet, the students gathered with Raymond Prince for a group photo. The new type face is a great success, and it honors a man whose efforts have made it possible for the students at Cal Poly to have access to the largest and finest library of graphic communication books and magazines in existence.

Those interested in purchasing Prince Bold, which is available as an OpenType font, may do so by contacting the Graphic Communication Department. ■





Installation of the Library

by Gary G. Field *Emeritus Professor, Cal Poly Graphic Communication*

Installing the RJPGAC within the Graphic Communication Department has proven to be an exciting challenge which has inspired a number of creative solutions. Unexpected pressure (we were given to believe we had years, rather than months!) to move hundreds of book boxes from their storage site to the department surely energized the thought process.

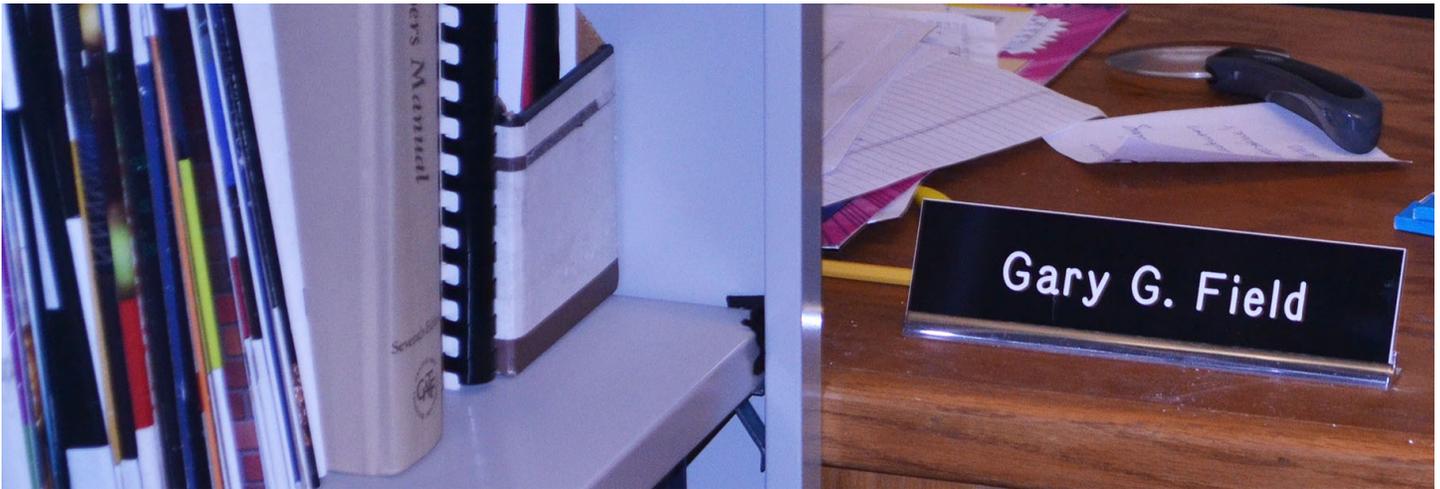
A decision to shelve the “cream” of the collection and place the rest in “holding” storage, saw the installation of shelves in various locations around the department. Three rooms, that are normally locked when no class is present, absorbed many of those volumes: the Substrates, Inks and Toners lab accommodates the journals, abstract bulletins and proceedings which are devoted to paper and ink making and related technologies; the Management laboratory contains hundreds of bound printing and packaging trade journals, and the instructional space used by the Graphic Communication Institute at Cal Poly contains books and journals on photographic science and technology. This latter subset of the RJPGAC has been named the “Richard S. Fisch Photographic Science and Technology Collection” to honor the major contributions Dick and his family have made to Cal Poly.

The two major rooms which house the open access aspect of the collection double as a gathering place for students. The existing Resource Room has been reorganized and features graphic signage to facilitate rapid resource location. An annex area is filled with bound journals on offset lithography from the LTF collection. The visiting faculty office within this room contains the publications of the world’s graphic arts research

institutes - probably the most complete of its kind anywhere.

The adjoining room has been designated as the Frank M. Preucil Color Reproduction Research Room to honor Frank’s major contributions, both to the industry’s color printing expertise, and to his personal library that forms a key part of the RJPGAC. Also contained within this room are important books and journals from Fred J. Billmeyer, Art Diamond and Richard S. Fisch. This room contains an outstanding collection of materials covering imaging science, color science, photomechanical technologies and electronic imaging. A number of searches for patent-related research have already been conducted.

Both the Resource and Research rooms have conference tables, chairs and computer terminals. The rooms are commonly filled with students who are between classes. They work on assignments or just relax, surrounded by years of scholarly publications from the graphic arts and sciences. The complete installation of the RJPGAC is an ongoing project, but the progress made so far represents a great leap towards that goal and, as such, is already providing a welcoming environment for scholarship, creativity and personal growth. ■



From the Desk of Gary Field

by Gary G. Field *Emeritus Professor, Cal Poly Graphic Communication*

“TRANSCENDENT QUALITY – What’s that?” reads posters and flyers placed around the Graphic Communication Department. The text that follows explains this facet of quality as “innate excellence” and draws a parallel to Plato’s concept of beauty - something you recognize when you see it.

Philosophers and management theorists alike agree that recognition of innate excellence is a judgment skill formed by constant exposure to objects that display such characteristics. This is where the treasure trove of high quality color reproductions contained within the books and journals of the RJPGAC come into play.

Department Chair Ken Macro asked me to present talks about the RJPGAC during the “Lunch & Learn” series he sponsors. Although I retired from formal teaching some years ago, I wanted my talks to be a unique learning experience based upon what I knew resided within the RJPGAC



Student Cassie Logan learns more about color reproduction quality.

Color reproduction quality has always been my forte, so with such a learning experience in mind I unearthed a RJPGAC-based “transcendent quality” or “innate excellence” selection of samples.

A “Learn by Looking” (in this case, an appropriate extension of Cal Poly’s “Learn by Doing” philosophy) showcase in a busy hallway was established to accommodate a changing display of excellent color reproductions. One such original image from the RJPGAC is “Wine and Cheese”, the 1949 Harris press advertisement printed by Litho-Krome of Columbus, Georgia. This image stunned the printing world, and even today endures as a benchmark for color reproduction quality.

Supportive materials have been developed to reinforce the learning experience. These include a 44-page booklet to be handed out to the Lunch & Learn participants, a six-page “Color Reproduction Excellence” exposition placed in “Please take one!” racks beside the Learn by Looking Showcase, and a four-page folder the size of an iPhone to serve as a color quality checklist. A QR code on this folder directs the student to an elaboration of the concepts, tradeoffs and guidelines that underpin the checklist.

A PowerPoint presentation is being developed to accompany the Lunch & Learn talks. Sample color excellence images will be displayed during the talks, both on the screen and in their actual printed form.

A key objective of the showcase and the talks is to alert the student to the timeless array of high quality color images contained within the RJPGAC, and to subsequently encourage their individual exploration of the resources at their disposal. The showcase images are periodically changed, as are those used during the lunchtime talks. These changing samples, plus the accompanying written materials, will do much to help develop students’ judgment skills of what constitutes “innate excellence” in color reproduction. ■



Established in 2014 upon the foundation donation of the Printing Industries of America's GATF-Wadewitz research library, and made possible by the financial contributions from supporters of graphic arts education.

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Please visit cla.calpoly.edu/giving and click the Give Online button; designate the "Raymond J. Prince Collection Fund" or contact The College of Liberal Arts at 805-756-7056 or dcohune@calpoly.edu.

The Importance of Knowledge, Luck and Friends

by Raymond J. Prince *Printing Consultant*



In my early professional life a VP of marketing pulled me aside and told me that “you will never know it all but a library knows it all.”

In many ways that is true. As I found out, I cannot remember everything nor could I ever imagine how broad and complex the printing industry is. It still astounds me that in just browsing through the

Wadewitz Library, formerly at PIA and now at Cal Poly, how much there is to learn that I did not even know existed.

In my opinion, increased knowledge can lead to improved judgement. A person entering the printing or related industries today needs to have many attributes, and they do need knowledge and judgment. Having a great library that is up-to-date can be a strong asset to students, professors, and members of industry. For students, the knowledge is there in front of them both in and out of the classroom and labs. A great school needs great professors, great labs, and a great library providing past and present information for research and teaching about the industry. The industry

needs a library not only to educate new members and for professional development of seasoned members, but also to preserve the industry’s history and legacy. The Wadewitz Library, and now the RJPGAC, provides all of this.

We cannot discount luck. In further building this library through additional contributions from individuals and companies, Dr. Harvey Levenson, Professor Emeritus and former department head of Graphic Communication at Cal Poly, and I were at the right place at the right time when resources to build the library were available. Cal Poly had the reputation, offered the space, was willing to take a long view, and made the commitment. Without a fair bit of luck this great library would not exist.

Where do friends come in? Well, they can make a good idea happen. Developing many contacts over the years is important personally as well as professionally. Great friends and contacts are just as valuable as knowledge and luck. Friends made this library happen by donating books, journals, papers, and last but not least, a lot of money. I invite you to become part of this legacy as a new or continuing contributor.

Three of the keys for business are:

Knowledge, Luck, Friends – keep those before you.

A Message From the Dean

I first met Ray Prince at an International Printing Week dinner several years ago, where he talked passionately about an opportunity for Cal Poly to elevate the visibility of its Graphic Communication program while simultaneously serving the industry by providing a home for its printed history. There were only a few dozen obstacles to making that happen.

But the word “obstacle” does not exist in the vocabularies of Ray Prince or his local agent, Harvey Levenson - only “opportunity.” Ray’s commitment to his industry and its history, along with his willingness to personally support and fundraise for the collection, was compelling – soon, he had all of us seeing only opportunities.

We are so happy to host the Raymond J. Prince Graphic Arts Collection at Cal Poly, not only because of the magnitude and value of the collection to the industry and our students, but also because of the magnitude and generosity of the man. We have all developed a deep admiration for Ray and a strong friendship with him. In all ways, he is a dear friend of Cal Poly and an official member of the Cal Poly Graphic Communication “tribe.” Thank you, Ray, and we hope to see you often perusing the Raymond J. Prince Graphic Arts Collection.

Douglas L. Epperson, Dean
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