

History of Post WWII Printing Techniques in a Little Magazine Archive

Processing the Editorial and Business Records of Eleven Little Literary Magazine Archives in the Poetry Collection

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The Poetry Collection of the University Libraries, University at Buffalo, the State University of New York



THE PROJECT

This CLIR Hidden Collections grant funded project is to process and create online finding aids for the editorial and business records of eleven poetry magazine archives. Representing a wide variety of poets and communities, these magazines include *Boss*, *Buckle"/Buckle&*, *Chain*, *Drafting*, *Fire Exit*, *First Intensity*, *Lost & Found Times*, *Manroot*, *Osiris*, *Score* and *The Wormwood Review*.

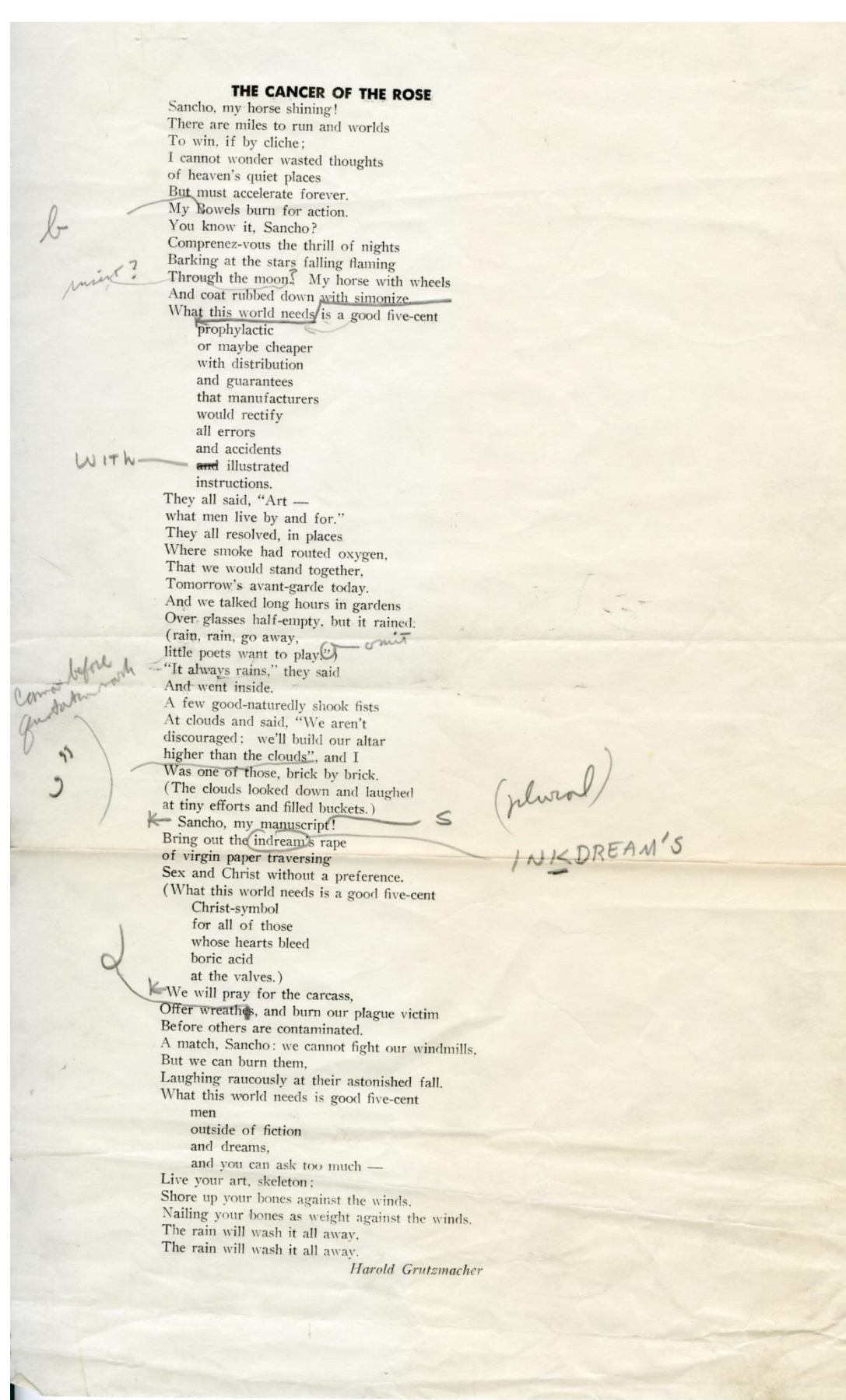
With the project rapidly nearing the half-way point, these records have revealed a deeper look into the evolution of printing techniques used by little magazines post WWII. Through negatives, paste-ups, printing plates, camera ready copies and business invoices, this added context of the production process, in addition to the final product, has potential to be a great resource and teaching tool for students and researchers.

LETTERPRESS PRINTING

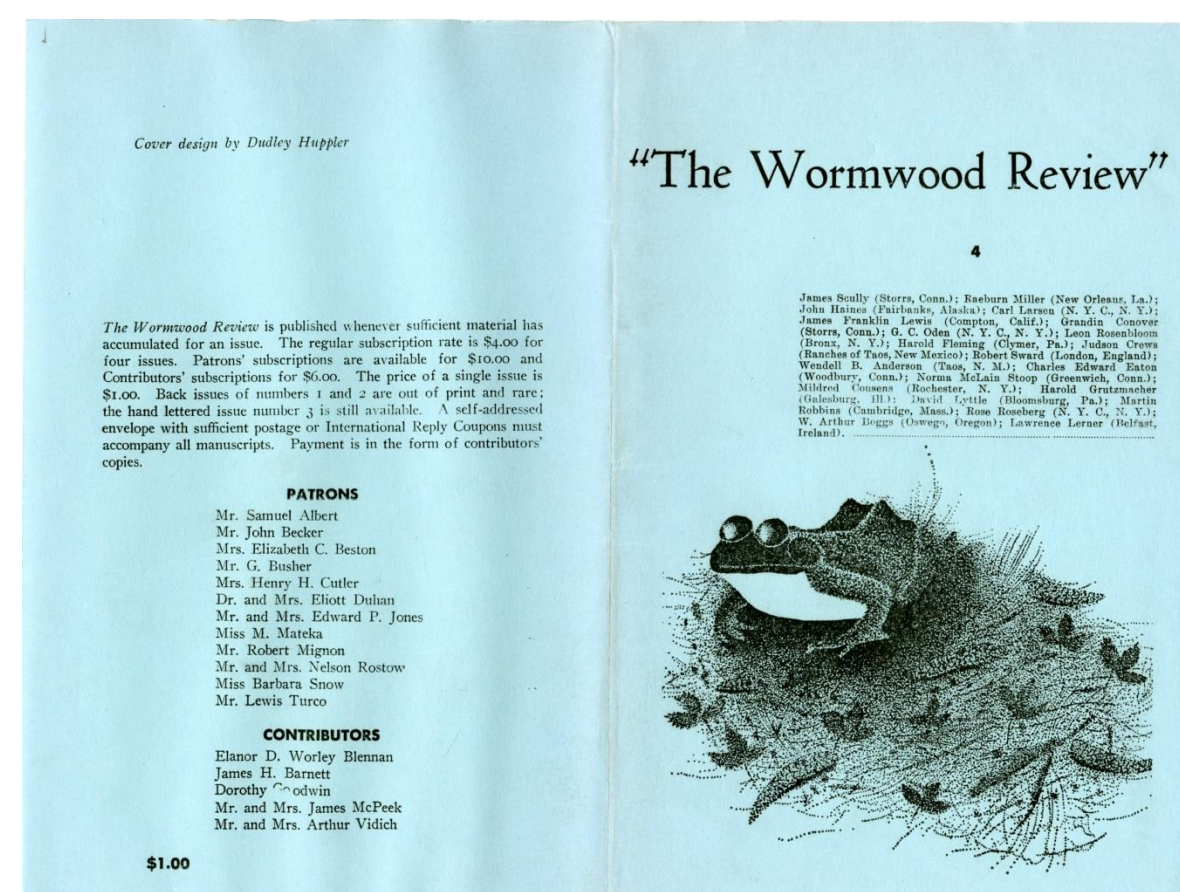
Skilled technique of relief printing using a printing press and movable type, wood engravings, zinc plates and linoleum blocks.

Primary printing method from mid-15th century until second half of 20th century when offset printing was developed

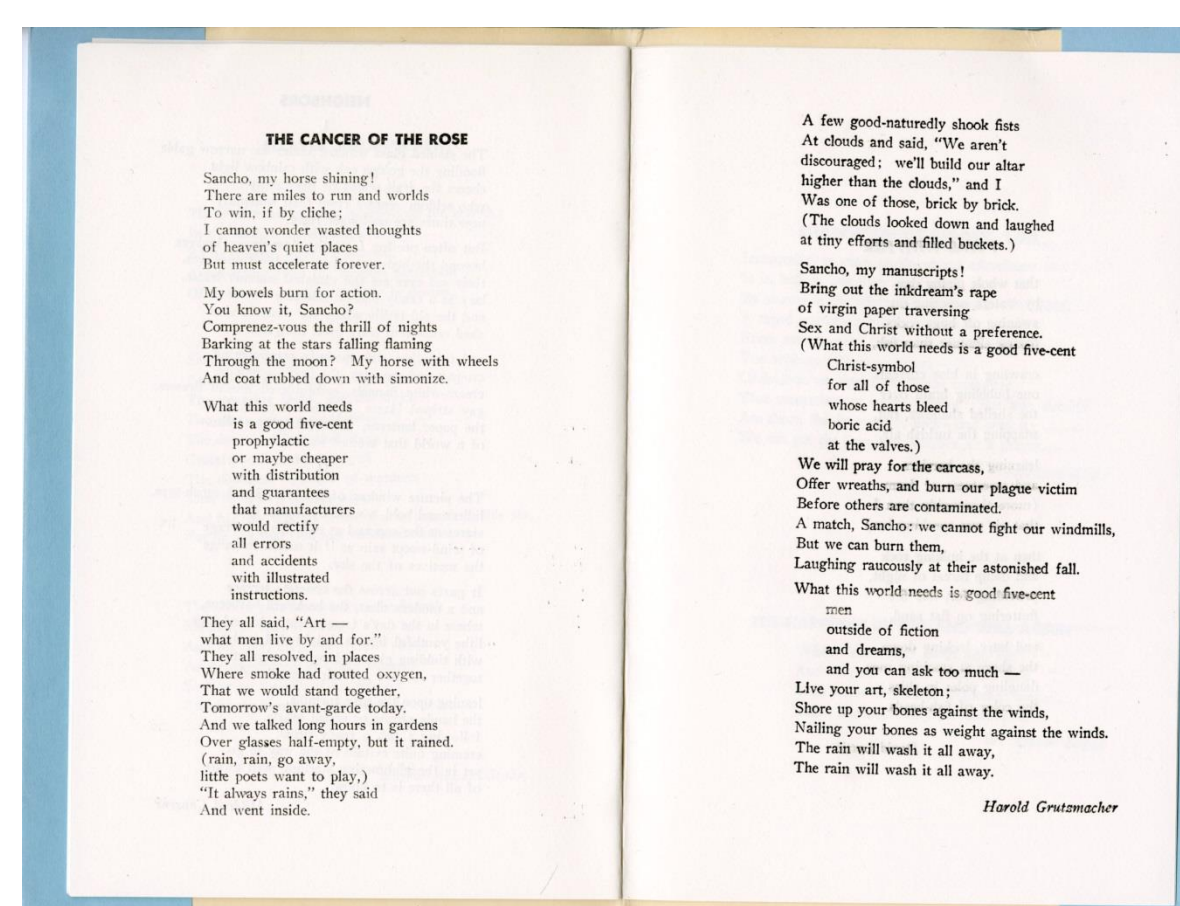
- Skilled labor needed to print
- Cleanest, crispest printing quality
- Handset type is tactile, artisanal, high-quality, time consuming, expensive, labor intensive



Letterpress galley proof, hand-set type



Wormwood Review, issue 4, 1961, letterpress cover

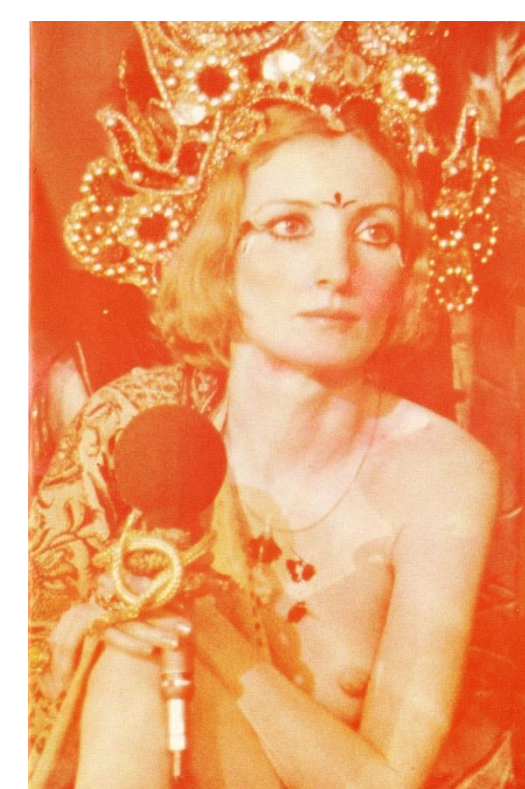


Corrected final printed page

OFFSET PRINTING

Printing technique in which an inked image is transferred from a plate to a rubber blanket then to the substrate. The cylindrical mechanisms rotate as the substrate is fed between the rubber blanket and pressure plate.

Offset for printing on paper was developed in 1904 as a method of clearer photoengraving and eventually replaced letterpress as the most common printing method by the 1950s.



Yellow, Magenta



Yellow, Magenta, Cyan



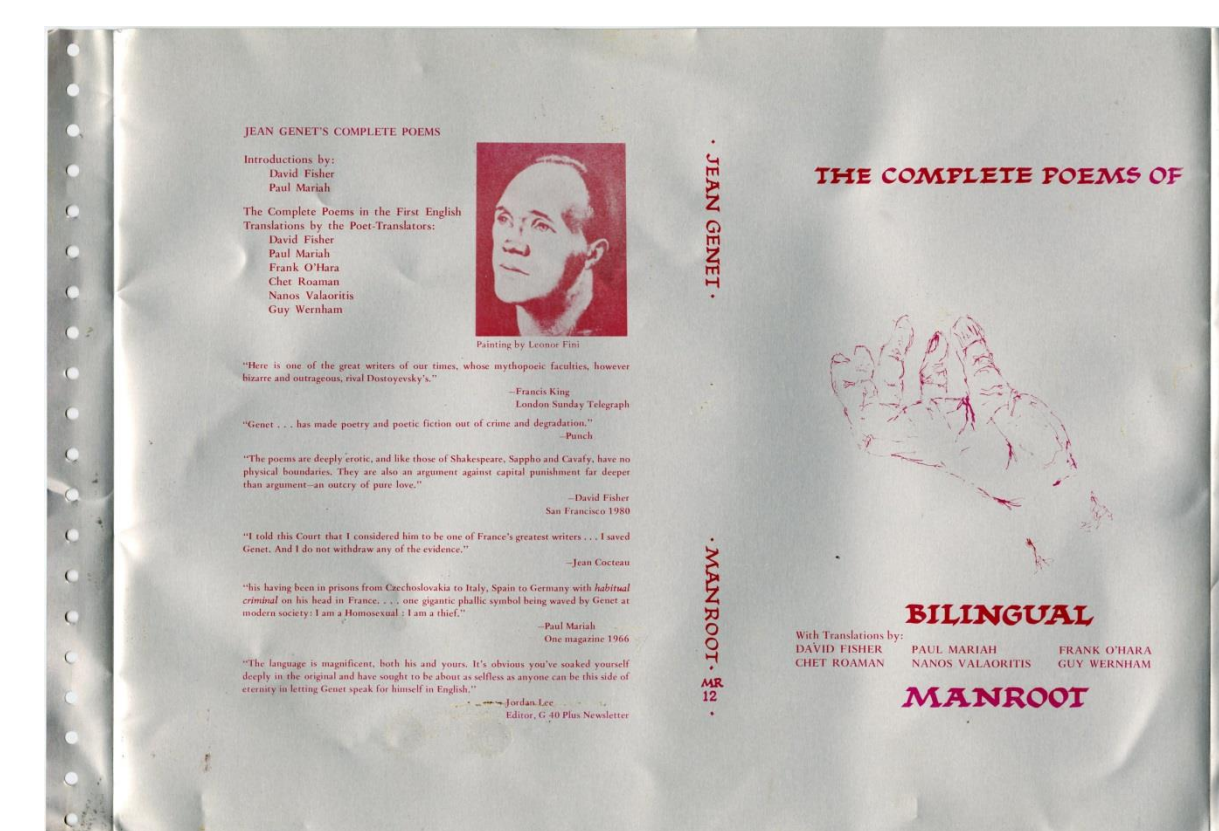
Yellow, Magenta, Cyan, Black

Boss, issue 4, 1970, cover artwork: Viva! still, four color offset print

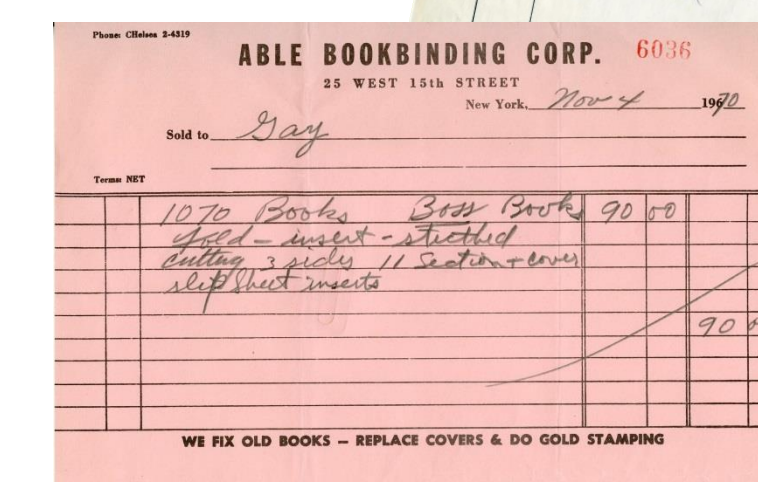
- Easier color printing made possible
- Consistent, high quality images
- Expensive equipment, but larger runs equal lower cost per item
- Quick and easy production of plates and long plate life
- Plates made from aluminum, paper or polyester



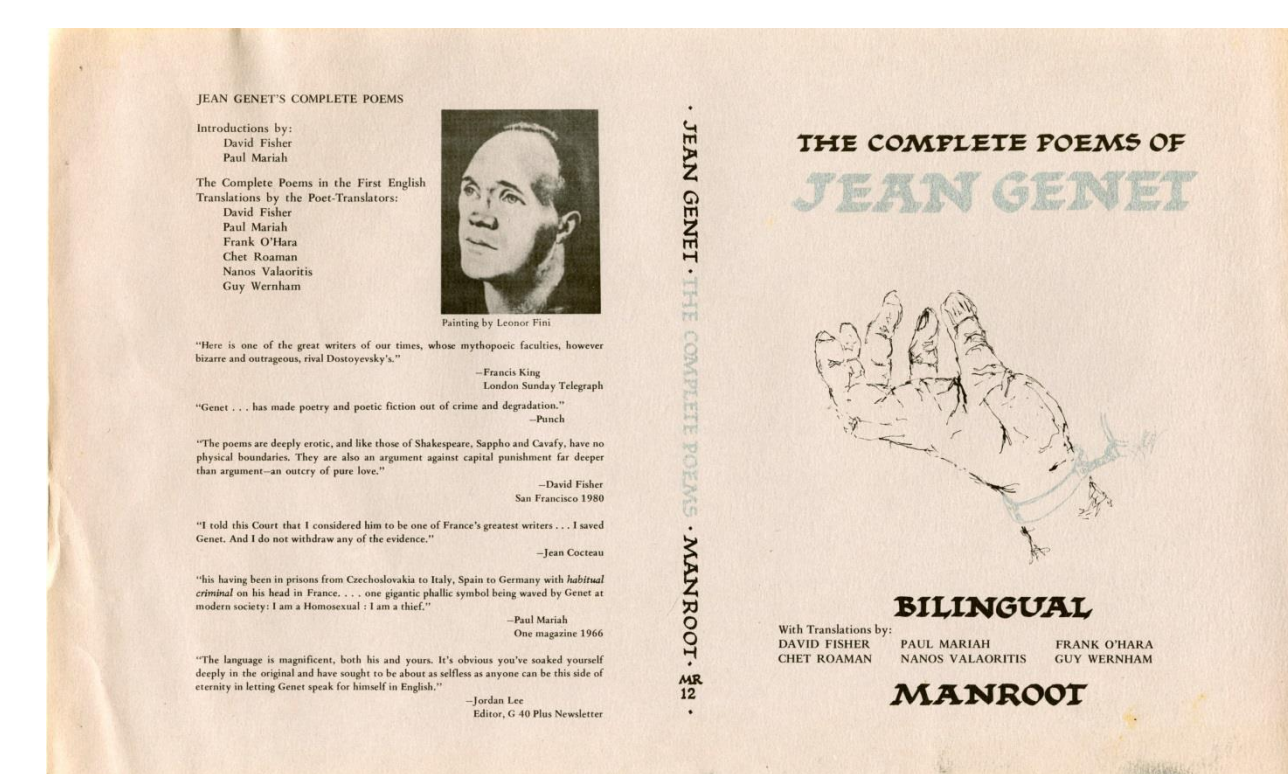
Manroot, issue 12, 1981, offset negative



Aluminum printing plate



Boss, issue 4, 1970, typesetting and binding invoices



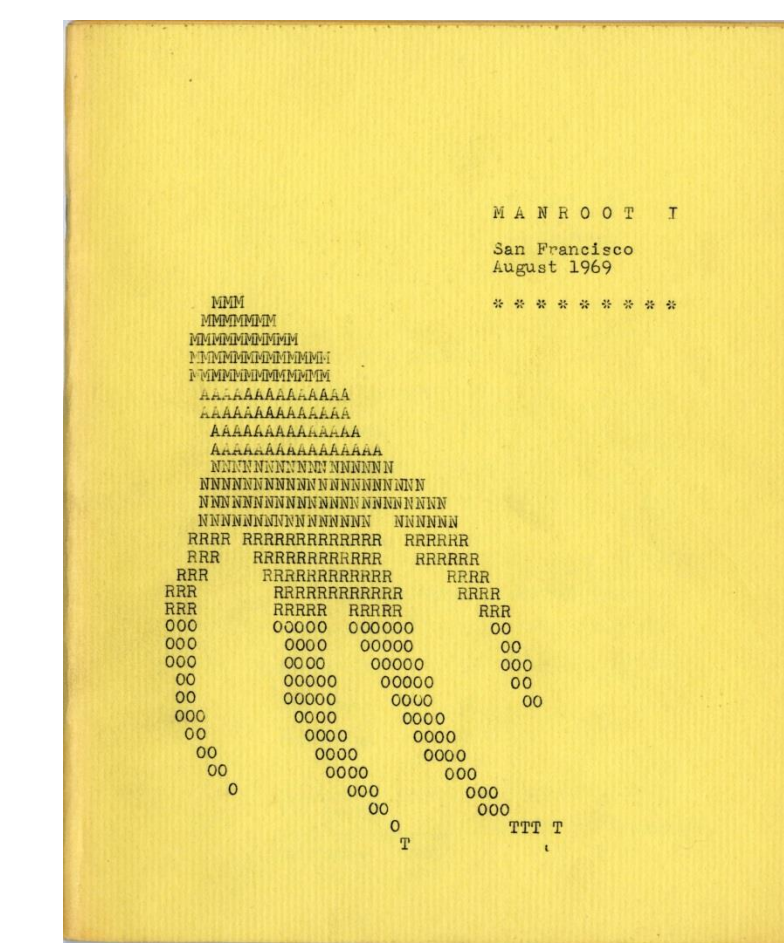
Two-color cover wrapper

MIMEOGRAPH MACHINES

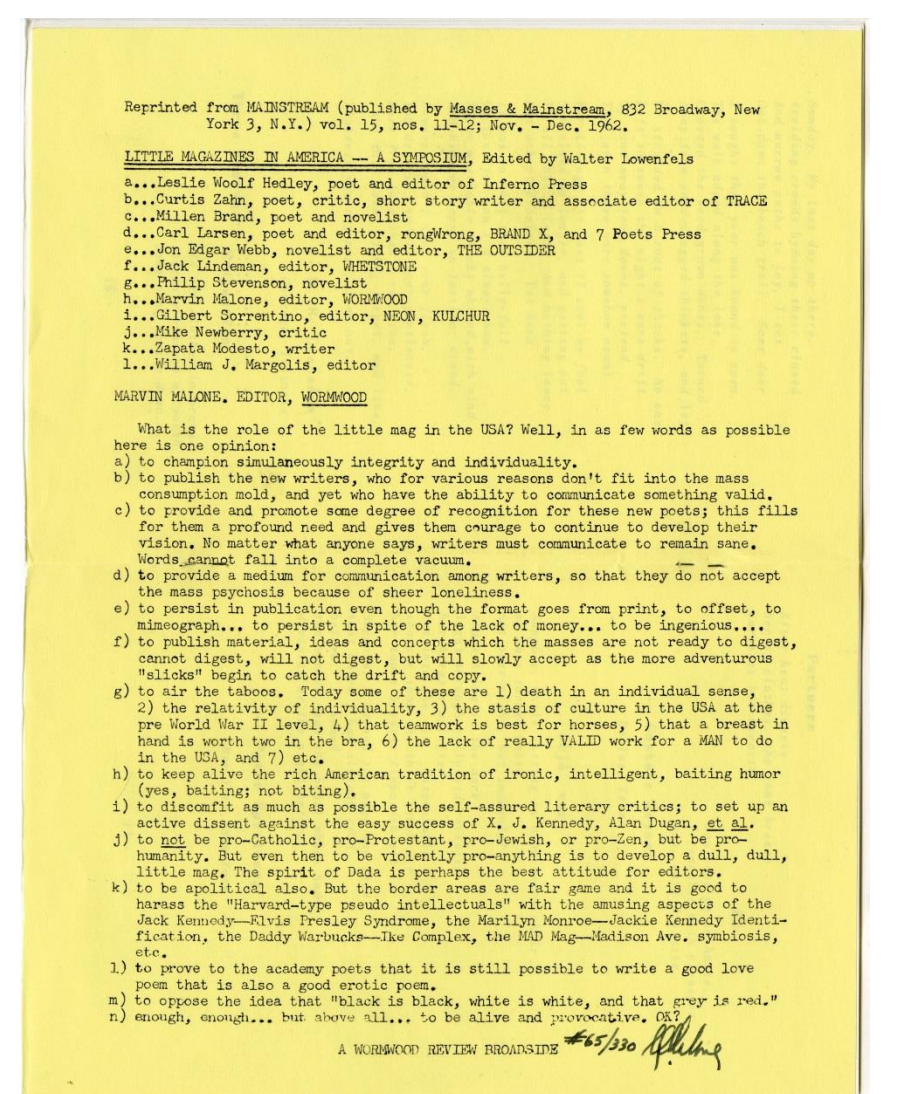
Also called a stencil duplicator, is a low-cost printing press that forces ink from a drum through a paper, wax or aluminum stencil onto paper. Stencils are created by a ribbon-less typewriter or by a thermal process.

Based on Thomas Edison's patents, mimeograph machines came into common use circa 1900. Mimeo became widely used for independent publishing during WWII and peaked in popularity as the Mimeo Revolution in the 1960s

- Inexpensive to purchase and produce
- Quick and easy to produce without skilled labor
- Standard dimensions, non-archival paper, hazy type font, inky odor, stapled spines
- Approachable, immediate, affordable, ephemeral, collaboration, grassroots, DIY, disposable



Manroot, issue 1, 1969, typed wax stencil cover

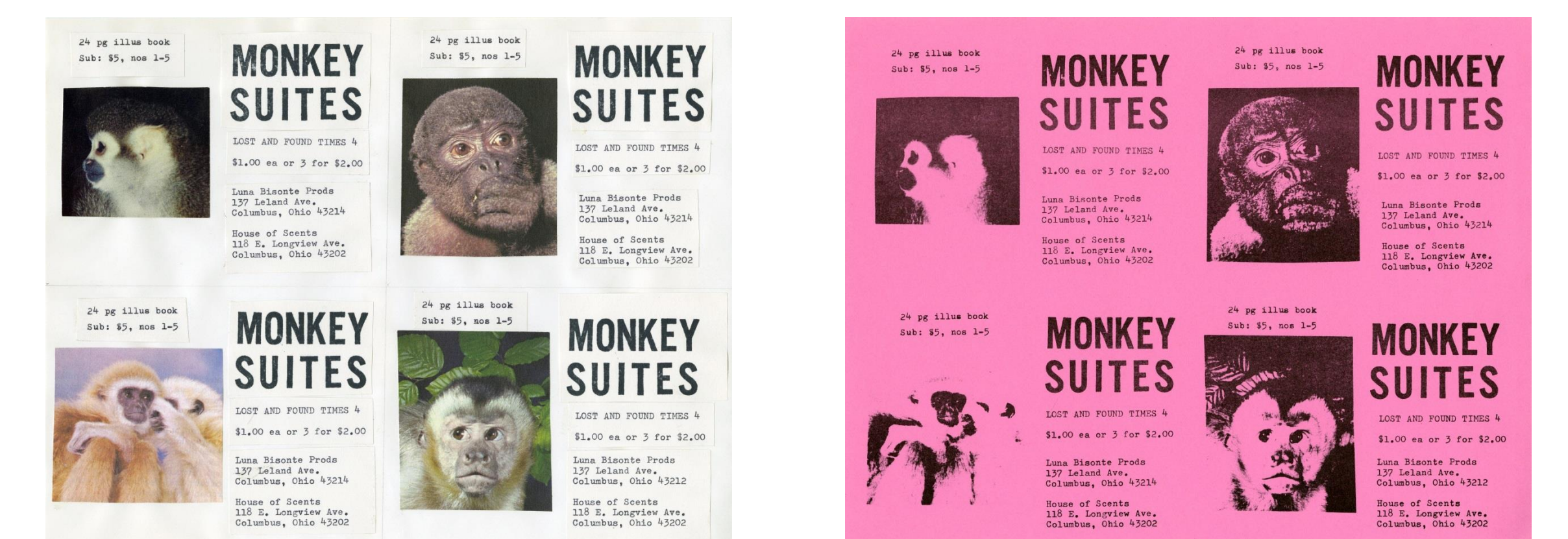


Wormwood Review, issue 9, 1963, Malone's Manifesto Broadside mimeographed, numbered and signed

XEROGRAPHY

Dry photocopying technique invented in 1938, and commercially released in 1960. Xerography is used in most photocopy machines and in laser and LED printers. This technology quickly replaced mimeographs and ditto machines as the cheapest reproduction form.

- Affords everyone with a computer the opportunity to perform tasks of a publisher
- DIY, disposable, inexpensive, instantaneous



Lost and Found Times, issue 4, 1977, advertisement: paste-up and final product

For more information, please visit us at the University at Buffalo Libraries Poetry Collection website: www.library.buffalo.edu/pl/

email: elliottmc@gmail.com

“to persist in publication even though the format goes from print, to offset, to mimeograph... to persist in spite of the lack of money... to be ingenious....”

Malone Manifesto, Wormwood Review, Issue 9