

Legacy Business Registry Staff Report

HEARING DATE NOVEMBER 12, 2019

LYRA CORPORATION

Application No.: LBR-2019-20-009
Business Name: Lyra Corporation
Business Address: 1802 Hays Street, The Presidio
District: District 2
Applicant: Sarah Lariviere, Program Director
Nomination Date: September 13, 2019
Nominated By: Supervisor Catherine Stefani
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

The Lyra Corporation, located at 1802 Hays Street in the Presidio National Park, was formed in 1979 to preserve and perpetuate the use of two unique San Francisco businesses with roots more than 100 years old: M&H Type, established in 1915, which is now one of the oldest and largest continuously operating type foundries in America; and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand. Lyra Corporation is owned by, and works in conjunction with, the nonprofit Grabhorn Institute, which supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country and houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s. The businesses were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

In 2000, the non-profit Grabhorn Institute was established, purchasing Lyra Corporation and developing a range of programming to help ensure the continuation of the last integrated type foundry, letterpress printing, and bookbinding facility in the United States by promoting it as a living museum and educational center. The Grabhorn Institute launched an apprenticeship program to train future Lyra Corporation employees to use the company's historic tools and equipment, thus allowing the company to maintain an unbroken tradition of fine printing and bookmaking in San Francisco. In addition to supporting a paid apprenticeship program, the Grabhorn Institute provides public programming that engages the community in the rich traditions and creative potential of these historic mediums. The Grabhorn Institute and Lyra Corporation are housed in a 14,000 square-foot building in San Francisco's historic Presidio.

The business is located on the south side of Hays Street in the southeast quadrant of the Presidio National Park.

CRITERION 1: Has the applicant operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years?

Yes, Lyra Corporation has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years:





SAN FRANCISCO
OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO
LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

460 Bryant Street from 1979 to 2001 (22 years)
566 Commercial Street from 1979 to 1985 (6 years)
1802 Hays Street from 2001 to Present (18 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

Yes, Lyra Corporation has contributed to the history and identity of San Francisco.

The Historic Preservation Commission recommended the applicant as qualifying, noting the following ways the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community:

- The business is associated with the craft of bookmaking.
- The organization is located in the Presidio National Park in a National Historic Landmark District.

One of the founders of M&H Type, George W. Mackenzie, came to San Francisco from Massachusetts to demonstrate Monotype equipment at the Panama Pacific International Exposition of 1915. After the fair, he established a trade type composition plant, the Monotype Composition Company, at 433 Sacramento Street, the first in San Francisco to employ Monotype.

Additionally, Arion Press publishes new work by prestigious visual artists, including Enrique Chagoya, Richard Diebenkorn, Laurie Simmons, Wayne Thiebaud, Julie Mehretu, William Kentridge, Jim Dine, Kiki Smith, Raymond Pettibon, Tim Hawkinson and Kara Walker, to name only a few.

Lyra Corporation employs one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s that was accumulated over many decades by the Grabhorn brothers, Mackenzie & Harris and Andrew Hoyem. This collection, along with the business's machinery, including Monotype casters that date back to the 1915 Panama-Pacific Exhibition, many letterpress printers, and historic bookmaking tools and processes were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

- The business has been featured in numerous venues, including newspapers, videos, gallery exhibits, journals, books, online articles and television programs, including the PBS News Hour, the New York Times, Biblio, Antiques, Harvard Magazine and Anthony Bourdain's Raw Craft, which has received nearly 475,000 views, as well as an InCA Productions documentary on the making of Arion Press's 100th book. The business is mentioned in multiple guidebooks about the city, such as 111 Places in San Francisco That You Must Not Miss, and several books have been published about the business, including Mackenzie & Harris, A Short History of Picas and Printers in San Francisco; Bibliography of the Arlon Press: the First 100 Books; and The Grabhorn Press, 1920-1965 and Beyond, an Illustrated Catalogue.

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

Yes, Lyra Corporation is committed to maintaining the physical features and traditions that define the organization.





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HISTORIC PRESERVATION COMMISSION RECOMMENDATION

The Historic Preservation Commission recommends that Lyra Corporation qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business:

- The type foundry, book bindery and letterpress printing functions.
- The paid apprenticeship program.
- Collection of metal typefaces and associated ornamental cuts.

CORE PHYSICAL FEATURE OR TRADITION THAT DEFINES THE BUSINESS

Following is the core physical feature or tradition that defines the business that would be required for maintenance of the business on the Legacy Business Registry.

- Publisher featuring typesetting, letterpress printing and bookbinding.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include Lyra Corporation currently located at 1802 Hays Street, The Presidio, in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Program Manager
Legacy Business Program



Small Business Commission Draft Resolution

HEARING DATE NOVEMBER 12, 2019

LYRA CORPORATION

LEGACY BUSINESS REGISTRY RESOLUTION NO. _____

Application No.: LBR-2019-20-009
Business Name: Lyra Corporation
Business Address: 1802 Hays Street, The Presidio
District: District 2
Applicant: Sarah Lariviere, Program Director
Nomination Date: September 13, 2019
Nominated By: Supervisor Catherine Stefani
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR LYRA CORPORATION, CURRENTLY LOCATED AT 1802 HAYS STREET, THE PRESIDIO.

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; or

WHEREAS, the subject business has operated in San Francisco for more than 20 years but less than 30 years, has had no break in San Francisco operations exceeding two years, has significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, faces a significant risk of displacement; and

WHEREAS, the subject business has contributed to the neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on November 12, 2019, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore





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OFFICE OF SMALL BUSINESS
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BE IT RESOLVED that the Small Business Commission hereby includes Lyra Corporation in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

BE IT FURTHER RESOLVED that the Small Business Commission recommends safeguarding the below listed physical features and traditions at Lyra Corporation:

Physical Features or Traditions that Define the Business:

- The type foundry, book bindery and letterpress printing functions.
The paid apprenticeship program.
Collection of metal typefaces and associated ornamental cuts.

BE IT FURTHER RESOLVED that the Small Business Commission requires maintenance of the below listed core physical feature or tradition to maintain Lyra Corporation on the Legacy Business Registry:

- Publisher featuring typecasting, letterpress printing and bookbinding.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on November 12, 2019.

Regina Dick-Endrizzi
Director

RESOLUTION NO. _____

- Ayes -
Nays -
Abstained -
Absent -





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**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2019-20-009
Business Name: Lyra Corporation
Business Address: 1802 Hays Street, The Presidio
District: District 2
Applicant: Sarah Lariviere, Program Director
Nomination Date: September 13, 2019
Nominated By: Supervisor Catherine Stefani

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? Yes No

460 Bryant Street from 1979 to 2001 (22 years)
566 Commercial Street from 1979 to 1985 (6 years)
1802 Hays Street from 2001 to Present (18 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? Yes No

NOTES: Lyra Corporation was established in 1979 to preserve M&H Type established in 1915 and Arion Press founded in 1974. Lyra Corporation is owned by, and works in conjunction with, the nonprofit Grabhorn Institute established in 2000.

DELIVERY DATE TO HPC: October 9, 2019

Richard Kurylo
Program Manager, Legacy Business Program



Member, Board of Supervisors
District 2



City and County of San Francisco

CATHERINE STEFANI

September 13, 2019

Office of Small Business
Attn: Legacy Business Registration Application
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, 94102

Dear Mr. Kurylo,

We would like to nominate the Lyra Corporation, which is owned by the non-profit Grabhorn Institute as a legacy business. The non-profit Grabhorn Institute was designated as an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000 and was formed to preserve and perpetuate the use of two unique San Francisco businesses with roots more than one-hundred years old.

The nominee has operated in San Francisco for well over 30 years. It houses M&H Type, which was established in 1915, and is now the oldest and largest continuously operating type foundry in America, and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand.

The nominee is a historic resource unto itself and represents a critical historic feature in the neighborhood. The Grabhorn Institute houses one of the world's most important and extensive collections of metal typefaces and associated ornamental cuts, and supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country. The small staff of M&H Type and Arion Press are all graduates of the apprentice program. By maintaining century-old equipment, practicing historic bookmaking techniques, and giving weekly guided tours of their "living museum," these devoted craftspeople demonstrate their commitment to sharing the vibrant history and contemporary practice of the historic art of bookmaking in San Francisco with the public and have demonstrated their commitment to maintaining the traditions that define their business.

The nominee can be contacted here: Lyra Corporation/The Grabhorn Institute/M&H Type/Arion Press, 1802 Hays Street, The Presidio, San Francisco, CA 94129, 415-668-2542, grabhorn@arionpress.com.

Sincerely,

A handwritten signature in blue ink, appearing to read "Catherine Stefani".

Catherine Stefani
Supervisor

Section One:

Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
Lyra Corporation		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Agent for Service of Process: Kevin King Lyra Corporation is owned by the nonprofit Grabhorn Institute		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
1802 Hays Street The Presidio San Francisco, CA 94129		415 668 2542
		EMAIL:
		[REDACTED]
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
arionpress.com	facebook.com/arion.press	

APPLICANT'S NAME	
Sarah Lariviere	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Program Director	
APPLICANT'S ADDRESS:	
1802 Hays Street The Presidio San Francisco, CA 94129	
TELEPHONE:	
415 668 2542	
EMAIL:	
[REDACTED]	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0101511	C0967592

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:

Section Two:

Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
433 Sacramento Street	94111	1916
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="radio"/> No <input checked="" type="radio"/> Yes	1916-1924	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
659 Folsom Street	94107	Start: 1924
		End: 1978

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
460 Bryant Street	94107	Start: 1978
		End: 2001

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
566 Commercial Street	94111	Start: 1965
		End: 1985

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1802 Hays Street	94129	Start: 2001
		End: present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

Section Three:

Disclosure Statement.

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Sarah Lariviere

June 7 2019



Name (Print):

Date:

Signature:

LYRA CORPORATION / Arion Press / Grabhorn Institute / M&H Type
Section 4: Written Historical Narrative

CRITERION 1

a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

The Lyra Corporation, located at 1802 Hays Street in the Presidio National Park, was formed in 1979 to preserve and perpetuate the use of two unique San Francisco businesses with roots more than one-hundred years old: M&H Type, established in 1915, which is now one of the oldest and largest continuously operating type foundries in America; and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand. Lyra Corporation is owned by, and works in conjunction with, the nonprofit Grabhorn Institute, which supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country and houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s. The businesses were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

A printer and Monotype operator by trade, George W. Mackenzie came to San Francisco from Massachusetts to demonstrate Monotype equipment at the Panama Pacific International Exposition of 1915. After the fair, he established a trade type composition plant, the Monotype Composition Company, at 433 Sacramento Street, the first in San Francisco to employ Monotype. During its first decade, the company produced primarily tabular work such as rate books and railroad tariff lists.

In 1924, Mackenzie partnered with Carroll T. Harris, incorporating the business as Mackenzie & Harris and opening a location at 659 Folsom Street. Harris believed that the Monotype system was capable of higher quality work, and the company began providing type for advertising and the West Coast fine-printing community. The fame of Mackenzie & Harris spread; soon printers across the continent were taking advantage of their quality workmanship and extensive inventory of typefaces.

Harris became acquainted with type designers, typographers, printers and bookbinders all over America and Europe. He provided much of the type for the great San Francisco printers of the day: John Henry Nash, Taylor & Taylor, Lawton Kennedy, and the Grabhorn brothers--the two printers who later became the namesake of the Grabhorn Institute. Anticipating the needs of these customers, Harris began to collect the wide range of typefaces, including those with accented matrices in Romance and Germanic languages that are housed at the Grabhorn Institute today. Harris was the first to bring to the United States the matrices for Bruce Rogers'

Centaur and Frederick Warde's Arrighi, as well as the recut version of seventeenth-century Van Dijck. He established a close relationship with Frederic Goudy, America's most prolific type designer.

When George Mackenzie died in 1944, Harris purchased his shares in the company. Throughout his stewardship of the type foundry, Harris added to its collection of typefaces, acquiring the full range of matrices for Adrian Frutiger's Univers sans serif type as late as 1963. Harris retired shortly before his death in 1975. For over 50 years he served the world of the book arts by maintaining the high standards he had set for his firm.

In 1975, Mackenzie & Harris was acquired by Othmar Peters, who added computer typesetting to the services offered by the company. The foundry continued to operate, albeit in a diminished capacity, and moved to a new location, 460 Bryant Street. In 1988 Peters sold the foundry to Chang Park, a Midwestern businessman who was not interested in the hot-metal division. It appeared that the foundry might not survive the rapidly changing technology of the late twentieth century.

Then, in 1989, Andrew Hoyem, director of the Arion Press, bought the company, retained the experienced staff of craftsmen and renamed the operation M&H Type. M&H survived and continues to cast type for Arion editions and a broad array of letterpress customers across the globe from their current location at 1802 Hays Street in the Presidio.

The origins of Arion Press reach back to 1919, when the brothers Edwin and Robert Grabhorn came to San Francisco from Indianapolis and established the Grabhorn Press, which became one of the foremost fine printing establishments in the United States from the early 1920s to the mid-1960s.

The Grabhorns stood out for their exuberant and adventuresome approach, with a prolific output of more than 650 books that varied in scale and style. They were proponents of what the great bookmaker Bruce Rogers called "allusive printing," in which the selection of type, decoration, and page layout alluded to aspects of the books' contents.

National recognition came quickly: a gold medal from the American Institute of Graphic Arts (1928); an exhibition at the Huntington Library (1945); a travelling exhibition organized by the Smithsonian Institution in Indianapolis, Washington, D. C., and San Francisco's de Young Museum (1961-1963). The Grabhorns' edition of Walt Whitman's *Leaves of Grass*, published in 1930, is "widely recognized as a monument of twentieth-century fine printing" (Fine Books and Collections Magazine).

When the Grabhorn Press closed in 1965, Robert Grabhorn partnered with Andrew Hoyem. Hoyem had been working with Dave Haseiwood at the Auerhahn Press in San Francisco to publish the avant-garde literature of poets identified with the Beat Generation. Together, Grabhorn-Hoyem preserved and utilized the Grabhorn Press's vast and distinctive holdings of type and equipment.

In 1974, Andrew Hoyem renamed the company Arion Press and launched a series of limited edition books, printed by letterpress and bound by hand. Many of them were illustrated by prominent artists; some were accompanied by separate editions of original prints. In 1979, Hoyem registered the business as Lyra Corporation. Hoyem added M&H Type to the Lyra Corporation in 1989. The name Lyra Corporation was selected to reflect the Greek myth of Arion and the Dolphin. However, the businesses are more commonly known by their individual names, Arion and M&H.

To this day, the list of Arion publications is characterized by its diversity, with titles that range from ancient literature to modern classics. The Press has also developed new material for publication and resurrected "lost" texts. The Arion Press edition of Herman Melville's *Moby-Dick*, handset and printed in a folio edition on handmade paper, with 100 wood engravings by Barry Moser, has been hailed as "a modern masterpiece of bookmaking" (University of California Press).

In 2000, the non-profit Grabhorn Institute was established, purchasing Lyra Corporation and developing a range of programming to help ensure the continuation of the last integrated type foundry, letterpress printing, and bookbinding facility in the United States by promoting it as a living museum and educational center. The Grabhorn Institute launched an apprenticeship program to train future Lyra Corporation employees to use the company's historic tools and equipment, thus allowing the company to maintain an unbroken tradition of fine printing and bookmaking in San Francisco. In addition to supporting a paid apprenticeship program, the Grabhorn Institute provides public programming that engages the community in the rich traditions and creative potential of these historic mediums. The Grabhorn Institute and Lyra Corporation are housed in a 14,000 square-foot building in San Francisco's historic Presidio, where the Institute sponsors 90-minute guided public tours of the facility weekly, and by appointment.

M&H Type Locations: 433 Sacramento Street (1916-1924), 659 Folsom Street (1924-1978), 460 Bryant Street (1978-2001), 1802 Hays Street, The Presidio (2001-present).

Arion Press Locations: 1334 Franklin Street (1961-1965), 566 Commercial Street (1965-1985), 460 Bryant Street (1985-2001), 1802 Hays Street, The Presidio (2001-present).

b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?

The business has never ceased operations for more than six months.

c. Is the business a family-owned business? If so, give the generational history of the business.

The business is not family-owned.

d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.

The ownership history of M&H Type is as follows:

1915 to 1924: George Mackenzie

1924 to 1944: George Mackenzie and Carroll T. Harris

1944 to 1975: Carroll T. Harris

1975 to 1989: Othmar Peters

1988 to 1989: Chang Park

1989 to 2000: Andrew Hoyem

2000 to present: The nonprofit Grabhorn Institute

The ownership history of Arion Press is as follows:

1974 to 2000: Andrew Hoyem

2000 to present: The nonprofit Grabhorn Institute

The ownership history of Lyra Corporation (Arion Press and M&H Type) is as follows:

1979 to 2000: Andrew Hoyem

2000 to present: The nonprofit Grabhorn Institute

e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Documentation of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.

The historic resource status of the building that houses the business at 1802 Hays Street in the Presidio is classified by the Planning Department as Category A, Historic Resource Present. It is located in the Presidio of San Francisco Historic District.

The business itself was designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

CRITERION 2

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

To date, Arion Press has published 115 artist books, pairing classic and contemporary texts from authors like Virginia Woolf, John Steinbeck, Oscar Wilde, Mary Shelley, Edward Albee, Shirley Jackson, and George Orwell with new work from visual artists like Enrique Chagoya, Richard Diebenkorn, Laurie Simmons, Wayne Thiebaud, Julie Mehretu, William Kentridge, Tim Hawkinson and Kara Walker. Arion editions are collected by individuals, museums and libraries, including the British Library, Stanford University, the New York Public Library, Duke University, the Getty Center and the University of California, among others.

The small staff of the Lyra Corporation (M&H Type and Arion Press) are all graduates of the Grabhorn Institute apprenticeship program. By maintaining century-old equipment, practicing historic bookmaking techniques, giving weekly 90-minute guided tours of the "living museum," and disseminating their knowledge through a free public programming series, these devoted craftspeople demonstrate their commitment to the vibrant history and contemporary practice of traditional hand bookmaking in San Francisco.

b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?

The staff of the Lyra Corporation participates in numerous significant local and national events related to San Francisco history and the crafts of bookbinding, letterpress printing and typesetting. These include working with local partners such as the San Francisco Public Library, the Book Club of California, San Francisco History Days, the Center for Book Arts, SF Heritage, the San Francisco Poster Syndicate, the Northern California chapter of the American Printing History Association and the Hand Bookbinders of California; and national organizations such as the Guild of Bookworkers, the Hamilton Wood Type Annual Wayzgoose, and the American Typesetting Fellowship. In 2018, the staff hosted the annual meeting of the American Typesetting Fellowship, which attracted over 50 attendees from across the country.

Additionally, the Grabhorn Institute hosts a free public educational series about the history and contemporary craft of artist books, conducted by the staff of the Lyra Corporation. Over 15 such events are being held in the 2019 calendar year.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?

The business has been featured in numerous venues, including newspapers, videos, gallery exhibits, journals, books, online articles and television programs, including the PBS News Hour, the New York Times, Biblio, Antiques, Harvard Magazine and Anthony Bourdain's Raw Craft, which has received nearly 475,000 views, as well as an InCA Productions documentary on the making of Arion Press's 100th book. The business is mentioned in multiple guidebooks about the city, such as *111 Places in San Francisco That You Must Not Miss*, and several books have been published about the business, including *Mackenzie & Harris, A Short History of Picas and Printers in San Francisco*; *Bibliography of the Arlon Press: the First 100 Books*; and *The Grabhorn Press, 1920-1965 and Beyond, an Illustrated Catalogue*.

d. Is the business associated with a significant or historical person?

One of the founders of M&H Type, George W. Mackenzie, came to San Francisco from Massachusetts to demonstrate Monotype equipment at the Panama Pacific International Exposition of 1915. After the fair, he established a trade type composition plant, the Monotype Composition Company, at 433 Sacramento Street, the first in San Francisco to employ Monotype.

Additionally, Arion Press publishes new work by prestigious visual artists, including Enrique Chagoya, Richard Diebenkorn, Laurie Simmons, Wayne Thiebaud, Julie Mehretu, William Kentridge, Jim Dine, Kiki Smith, Raymond Pettibon, Tim Hawkinson and Kara Walker, to name only a few.

e. How does the business demonstrate its commitment to the community?

The Grabhorn Institute sponsors an apprenticeship program to teach the historic crafts of typesetting, letterpress printing and bookbinding to future generations, so that graduates of the program may be employed by the Lyra Corporation, and thus continue to apply the tradition of hand bookmaking in San Francisco using many of the same tools and equipment that the business has been using for more than a century.

All of the six full-time staff members in the foundry, bindery and print shop were trained in the apprenticeship program. In addition to applying their expertise to using the presses and typesetting equipment procured by Mackenzie & Harris and the Grabhorn brothers to create new artistic works, the staff maintains this equipment, some of it in continuous use in San Francisco for more than a century. Staff members contribute to many local and national associations devoted to historic bookmaking processes, such as the American Typesetting Fellowship, the Book Club of California, the American Printing History Association, the San Francisco Center for the Book, the Hand Bookbinders of California, the San Francisco Public Library, the Guild of Bookworkers and San Francisco History Days.

Additionally, the Grabhorn Institute sponsors a series of free public events, including gallery exhibits, talks, screenings, readings and performances, all led by the staff of the Lyra Corporation, to share the history of bookmaking in San Francisco with the public.

The Grabhorn Institute also offers weekly 90-minute public tours of the Arion Press and M&H Type facilities, during which the staff highlights the significance of the processes and equipment they use every day in their "living museum."

f. Provide a description of the community the business serves.

The business's customers are passionate about typesetting, printmaking, letterpress, bookbinding, literature and/or artist books. Some are rare book collectors; others are passionate about particular artists.

People who attend the weekly tours of the historic press are typically a combination of tourists, book enthusiasts, art collectors, people who are interested in San Francisco history and people who want to learn about traditional crafts. Visitors range from school-aged to retirees. The tours draw a balanced mix of locals and travelers, with many international visitors.

g. Is the business associated with a culturally significant building/structure/site/object/interior?

Lyra Corporation employs one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s that was accumulated over many decades by the Grabhorn brothers, Mackenzie & Harris and Andrew Hoyem. This collection, along with the business's machinery, including Monotype casters that date back to the 1915 Panama-Pacific Exhibition, many letterpress printers, and historic bookmaking tools and processes were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

If the business were to close, San Francisco would lose a unique repository of irreplaceable tools, historical knowledge and rare bookmaking equipment, including operational Monotype casters dating back to 1915, numerous letterpress printers, and one of the world's most extensive collections of metal typefaces and associated ornamental cuts in the country. With this loss, there would be no more weekly tours of the press and no tangible way to share the living history of this irreplaceable collection with locals and visitors from all over the world. San Francisco would also lose the only paid apprenticeship program in the arts of typesetting, letterpress printing and bookbinding in the country, because without Lyra Corporation, there would be no place to employ those trained in these arts. Without the Lyra Corporation and the Grabhorn Institute, there would be no one to continue the unbroken chain of traditional fine hand bookmaking in San Francisco. Additionally, six full-time expert craftspeople would lose their jobs, as well as two part-time administrators, one full-time administrator and several contracted specialized craftspeople. The limited-edition fine artist book series would cease, leaving artists with fewer options to realize their visions in the fine book format Arion has mastered.

CRITERION 3

a. Describe the business and the essential features that define its character.

The Lyra Corporation, located at 1802 Hays Street in the Presidio National Park, was formed in 1979 to preserve and perpetuate the use of two unique San Francisco businesses with roots more than one-hundred years old: M&H Type, established in 1915, which is now one of the oldest and largest continuously operating type foundries in America; and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand. The

corporation is owned by and operates in conjunction with the nonprofit Grabhorn Institute, which supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country, and houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a collection that reaches back to the late 1800s. The businesses were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

The Lyra Corporation (Arion Press and M&H Type) is committed to maintaining its tradition as the only integrated type foundry, book bindery and letterpress printing facility in the country.

c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

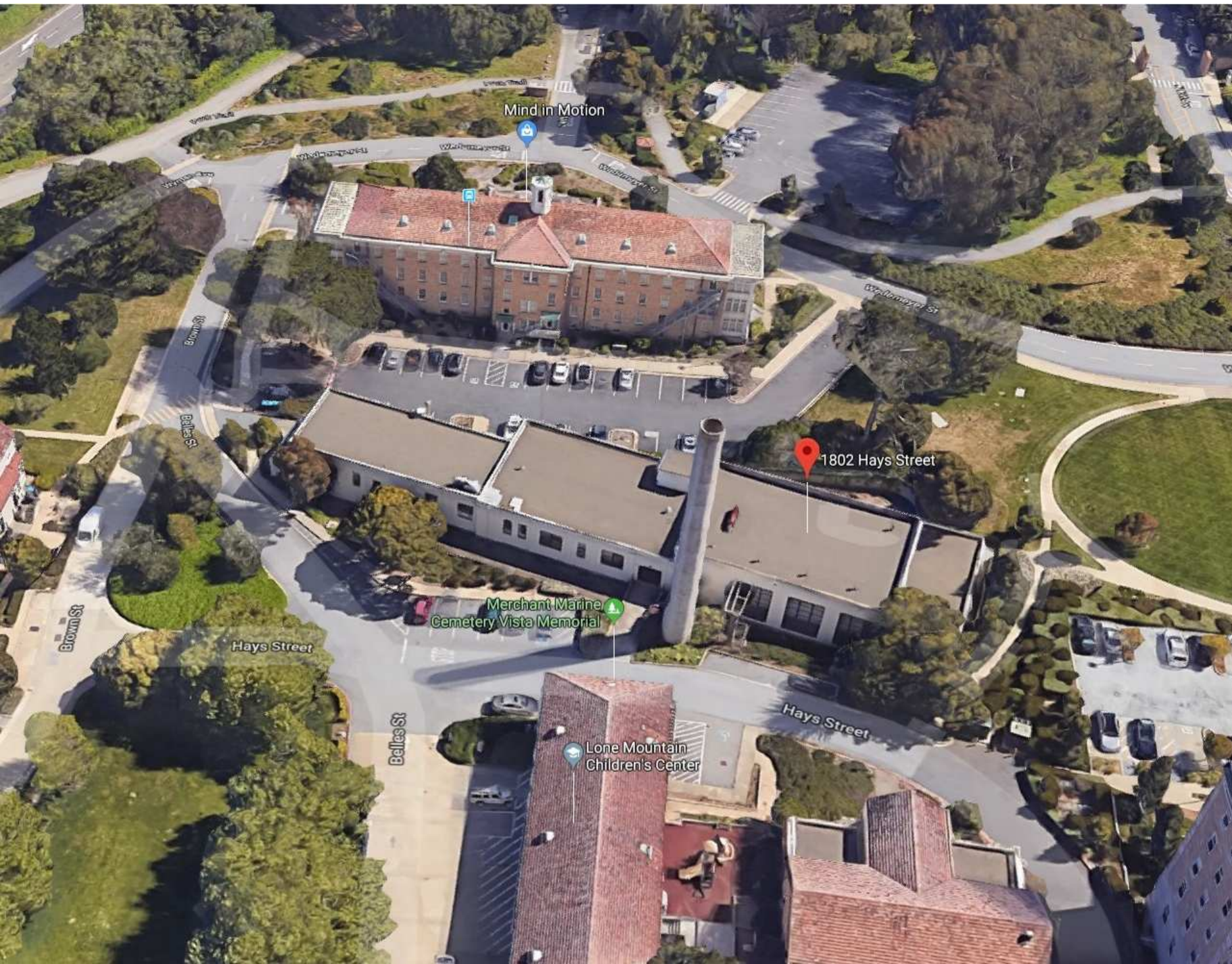
The business houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s that was accumulated over many decades by the Grabhorn brothers, Mackenzie & Harris and Andrew Hoyem. This collection, along with the business's machinery, including Monotype casters that date back to the 1915 Panama-Pacific Exhibition, many letterpress printers and historic bookmaking tools and processes have been designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation. The staff of expert craftspeople, trained in the Grabhorn Institute's unique apprenticeship program, use and maintain the machinery and the collection.

d. When the current ownership is not the original owner and has owned the business for less than 30 years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Documentation that demonstrates the business has been a typesetting, printing and bookmaking facility for 30+ years is included in this Legacy Business Registry application.







Mind in Motion

1802 Hays Street

Merchant Marine
Cemetery Vista Memorial

Lone Mountain
Children's Center

Brown St

Belles St

Hays Street

Belles St

Hays Street

Welton St



1802

Arion Press
M & H Type
Grabhorn
Institute



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ALBION

FR
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LONDON

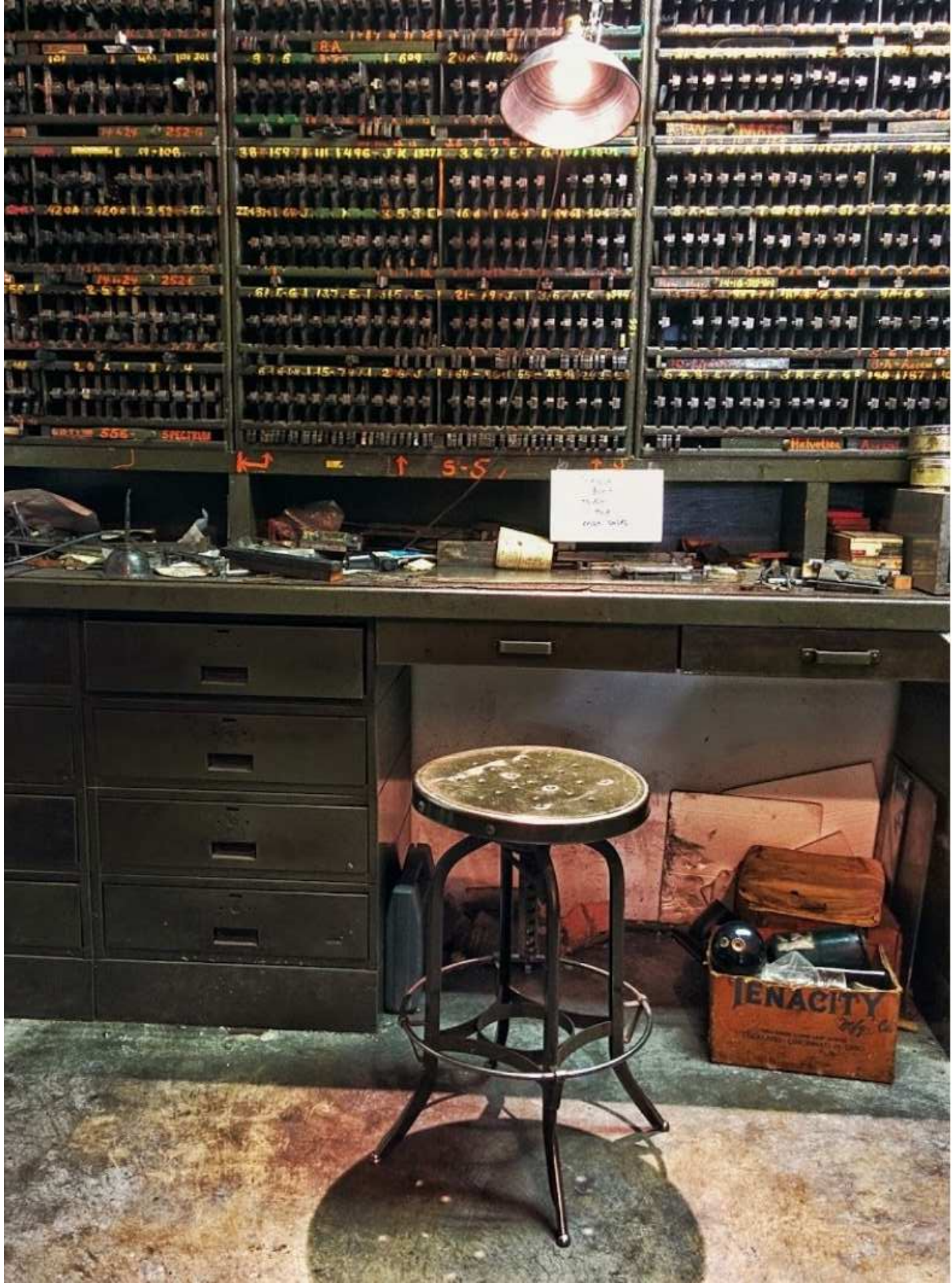


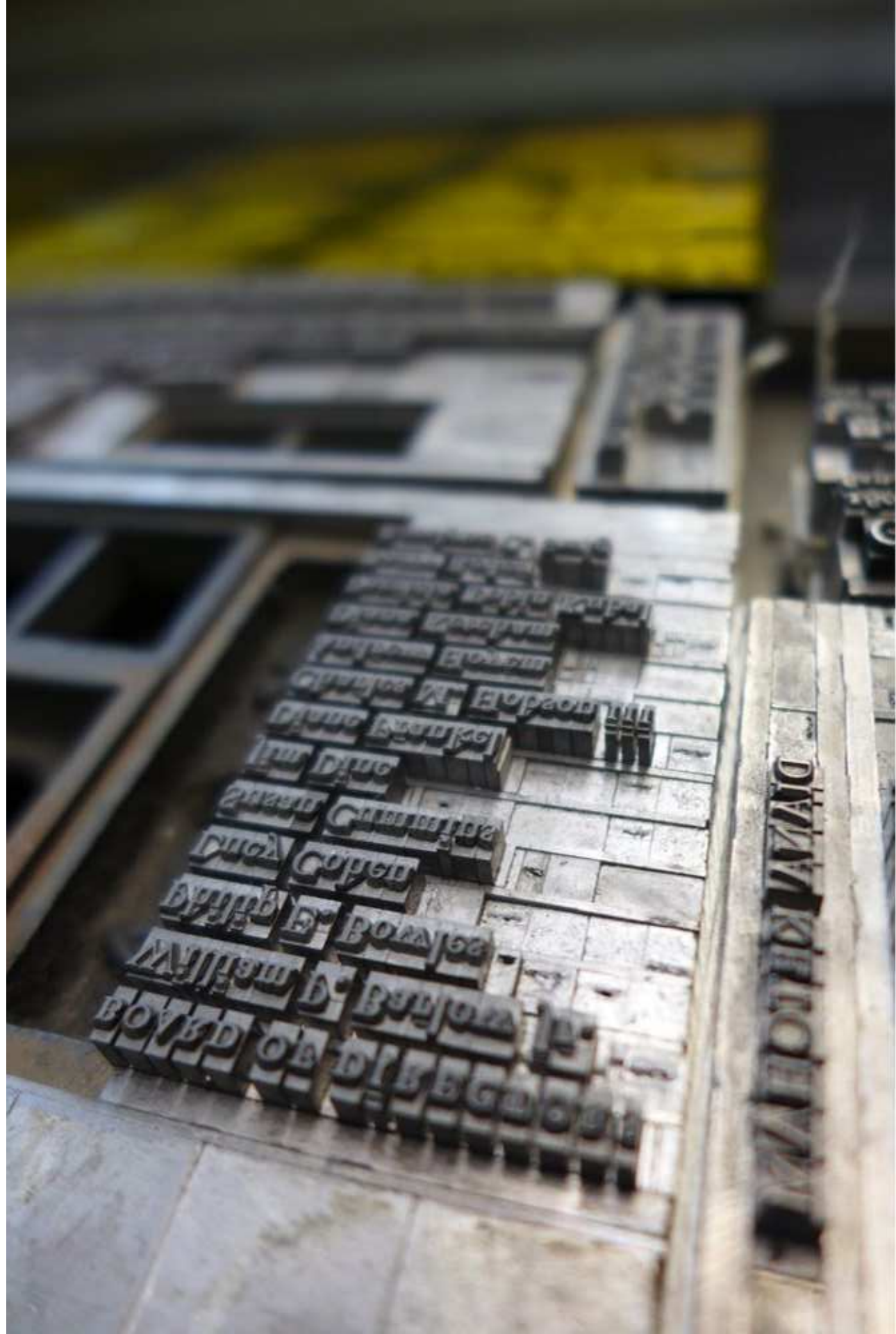
















BUSINESS TAX REGISTRATION CERTIFICATE

CITY AND COUNTY OF SAN FRANCISCO

ACCOUNT NO.	LOC.	CLASS	CLASSIFICATION DESCRIPTION	EFFECTIVE DATE
101511	000	08	RETAIL SALES	01/01/76
BUSINESS NAME			BUSINESS LOCATION	
LYRA CORP-ARION PRESS			460 BRYANT ST	

OWNER
DBA
CARE OF
MAILING
ADDRESS
CITY-STATE

LYRA CORP
LYRA CORP-ARION PRESS
% ANDREW HOYEN
460 BRYANT ST
SAN FRANCISCO CA

DATE ISSUED 04/24/86

94107

THAD BROWN
TAX COLLECTOR

FORM TC-03 (7/85)

NOTIFY THE TAX COLLECTOR IN WRITING OF ANY CHANGE IN OWNERSHIP OR ADDRESS - 107 CITY HALL, SAN FRANCISCO, 94102 — READ REVERSE SIDE

DATEBOOK

LEAH GARCHIK

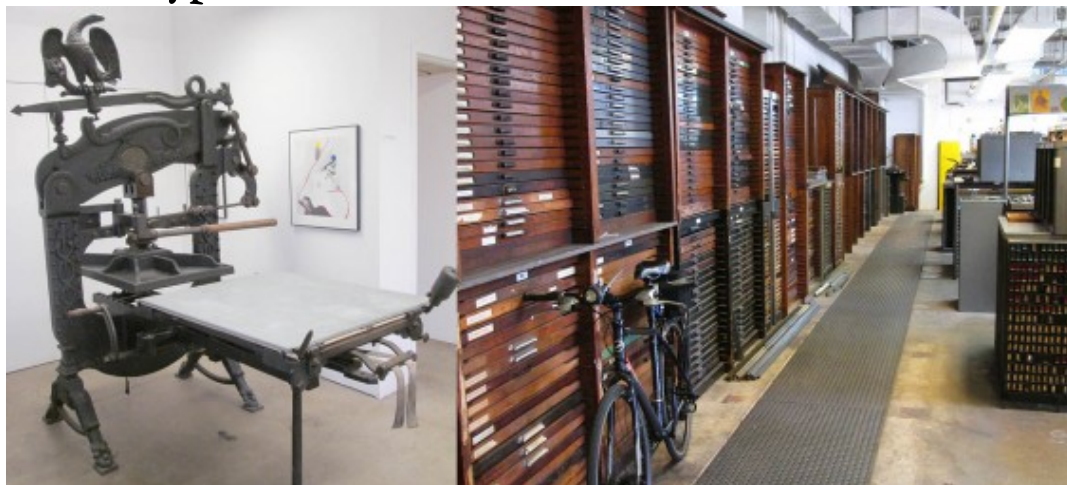


► Arion Press' publication of a new version of "The Sundial," a novel by **Shirley Jackson** with illustrations by **Miles Hyman** and introduction by **Diane Johnson**, was celebrated at the Press — in a party co-hosted by **Diana Ketcham** and **Diana Fuller** — with a dramatic performance. In his introductory remarks, Arion founder **Andrew Hoyem** minced no words about the purposes of such events: using "entertainment and refreshment" as lures, thereby "compelling people to buy the book."

In this case, the entertainment was **Joy Carlin** and Hoyem's dramatic reading from the novel. After their performance, as the passage they'd just read said, "guests departed swiftly, melting around the corner of the terrace to the entrance front where their cars were parked, moving in the darkness with a sudden shocking recollection of where they were."

TUESDAY, NOVEMBER 18, 2014

Tour of the Grabhorn Institute, Arion Press and M&H Type



Columbian hand press, composing room. (Val Lucas)



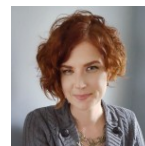
Any letterpress enthusiast visiting San Francisco will want to make the effort to visit [Arion Press](#) and M&H Type located in the Presidio. Founded in 1974 by publisher-designer Andrew Hoyem, Arion Press produces two to three limited editions per year

employing craftsmanship in the fine printing tradition. Augmented by M&H Type, it is a full-service operation creating exquisite works and creative collaborations with many contemporary artists. The Grabhorn Institute is the nonprofit umbrella organization.

Visitors are welcomed by a massive Columbian iron hand press and enter into the gallery through a hallway filled with type cabinets, mementos and drawers full of books and prints, showcasing some of the 100+ editions they published, including work by Kara Walker, Jim Dine, and Kiki Smith. All aspects of the fine press book or print edition were on display, including intermediate processes such as scratchboard drawings for frontispieces.



About the Author



Val Lucas

Val Lucas is an artist and letterpress printer. After graduating from Maryland Institute College of Art, she began rescuing and restoring printing equipment, including a Colt's Armory press. As proprietrix of [Bowerbox Press](#), she produces woodcut greeting cards and broadsides (utilizing a growing collection of metal type), as well as custom printing and bookbinding. Her work is inspired by patterns, nature and birds, especially chickens. She spoke on a panel at the 2010 APHA conference and was President of APHA's Chesapeake chapter, 2012-2014.

MORE BY VAL LUCAS

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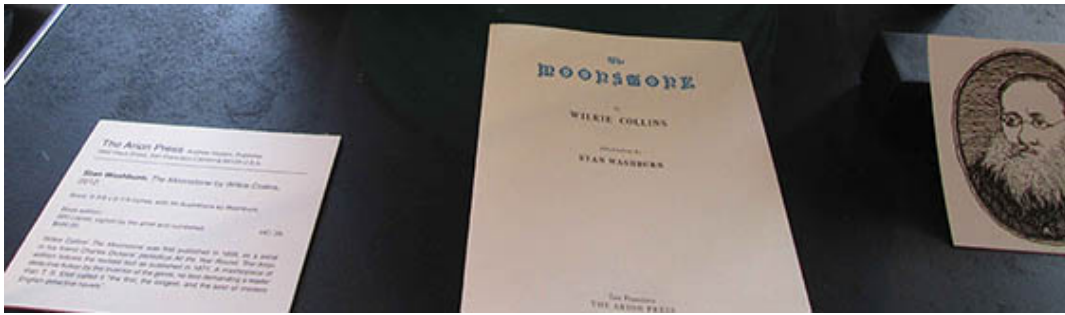
Angela D Fegan: Letterpress workshop at [Women's Studio Workshop](#)

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Douglas Charles, *Bed & Platen Book Printing Machines*. Free PDF.

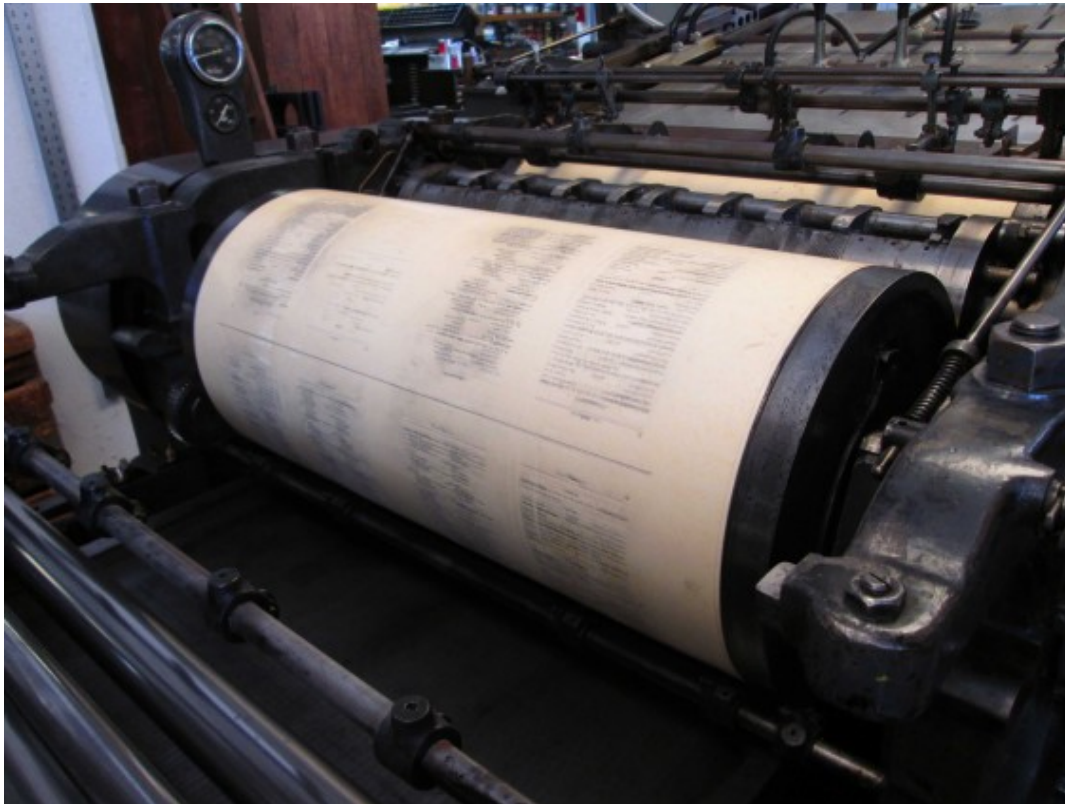
Hala Auji, *Printing Arab Modernity: Book Culture and the American Press in Nineteenth-Century Beirut*

Of Man & Machine: 15 min. DVD of the 1862 Hoe Large Cylinder Newspaper Press at Black Creek Pioneer Village. History, restoration and



The Moonstone by Wilkie Collins with illustrations by Stan Washburn, 2012. (Val Lucas)

Downstairs, the working pressroom includes many kinds of relief presses, hundreds of cases of type, and other needed material for printing the limited edition books and prints. Only relief printing is done in house; other printing processes are completed elsewhere.



Miller cylinder press. (Val Lucas)

In 1989, Arion Press acquired M&H Type (the venerable Mackenzie and Harris type foundry) as it was in decline and on the verge of closing forever. Arion, which had been one of its largest clients, bought the entire operation and avoided the need to find a new source of type. Next year the foundry will celebrate its centennial. A long hallway holding thousands of pounds of new type, packaged and ready to use, and leads to the casting room, where apprentice Chris Godek demonstrated casting sorts on the Thompson caster. The intricate punch-tape system for Monotype composition casting that has been replaced with a laptop and special software ported right in to the caster!



operation. \$15 USD. [Email](#) or 416-736-1733.

Gerald Lange: 5th ed of [Printing Digital Type on the Hand-Operated Flatbed Cylinder Press](#)

An Early Mexican Typographic Ornament, by Juan Pascoe.

Published by Taller Martín Pescador and distributed by Philadelphia Rare Books and Manuscripts. \$37.50 plus \$8 shipping in the US. [Order](#)

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[Video](#) for: [Printing Revolution. 1450-1500, Fifty Years that Changed Europe](#), Venice 1 Sept. 2018 – 7 Jan. 2019

Call for Proposals/Papers/Submissions

College Book Arts Association [Conference](#), New Orleans, Jan 2

– 5

The Legacy Press seeks essays for a new book series on printing history. Volume I will be dedicated to women printers and printmakers, as well as the role of gender in the printing arts. [PDF](#)

[College Book Arts Association \(CBAA\) 2020 Conference](#), New Orleans

Workshops & Short Courses

Open seats in Rare Book School's Spring and Summer courses: [The History of 19th- & 20th-Century Typography & Printing](#), taught by John Kristensen & Katherine McCannless Ruffin; [Introduction to the History of Bookbinding](#), taught by Karen Limper-Herz; [Japanese Prints and Illustrated Books in Context](#), taught by Julie Nelson Davis; [The History](#)



Thompson casters for display fonts (Val Lucas)

After printing, pages are taken down to the bindery, which is capable of producing a wide range of binding styles and custom finishing, including wooden covers, foil stamping, and intricate sewn structures. The whole premises are awe inspiring.



Arion Press bindery. (Val Lucas)

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[of Books and Printing in Korea](#), taught by Beth McKillop

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[The Atlas of Early Printing Circuitous Root: Typefounding, Lettering, & Printing](#)

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Playing against type

📅 NOVEMBER 2, 2017 /



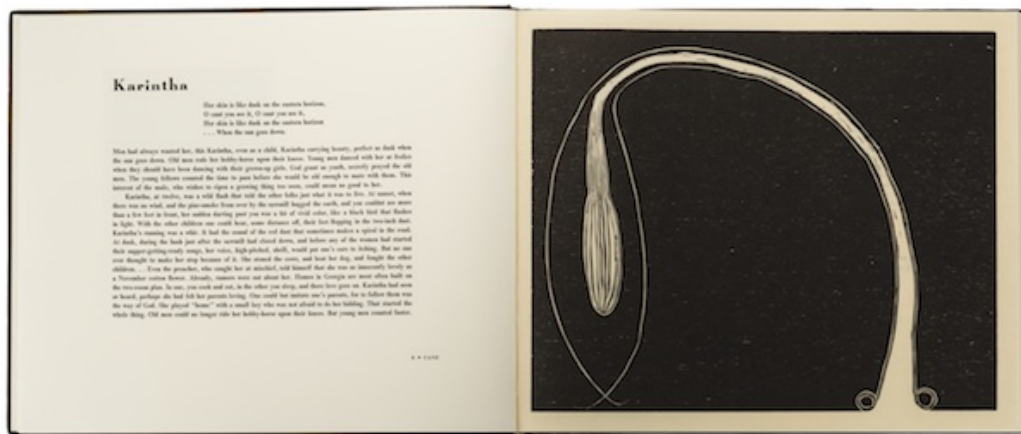
The Bridge by Hart Crane, with illustrations by sculptor Joel Shapiro, 2017.

You would expect Arion Press, the preeminent publisher of limited-edition books for more than forty years, to have arrived at a signature style and format. And it has . . . by refusing to do so. The trim size, paper, binding, type, layout, and illustrations in Arion's more than one hundred books are

so wonderfully various, it's as if founder and publisher Andrew Hoyem and his collaborators had early on decided that literature's diversity would not/could not be reduced, simplified, or rendered predictable. (How un-American . . . or how very American, depending on your point of view.) This has left the press free to design and publish *Ulysses* (with drawings by Robert Motherwell), Lawrence Ferlinghetti's *A Coney Island of the Mind* (with a portrait of the poet by R. B. Kitaj), and Ludwig Wittgenstein's *On Certainty* (with prints by Mel Bochner), among many other titles, in a spirit that accords with Arion's own sense of those texts. Many of the books come with elegant introductions by notable experts: Helen Vendler on the poems of Wallace Stevens, for instance; Arthur Danto on Wittgenstein. An edition can occasionally run as few as seventy-five copies; the price is determined by such variables as the costs of production.



Arion's edition of *The Bridge* is presented in one continuous scroll.



Cane by Jean Toomer, with an afterword by Leon Litwack and ten woodblock prints by Martin Puryear, 2000.



The wooden slipcase for *Cane*.

Very few of Arion's books, notably *Moby-Dick* with a hundred wood engravings by Barry Moser and Gertrude Stein's *The World Is Round*, were issued in trade editions and thus available to the general public. Arion's limited edition of Stein's story is an interesting example of the lengths to which the press may go: it includes the illustrations Stein commissioned from Clement Hurd (illustrator of *The Runaway Bunny* and *Goodnight Moon*), but it is actually round,

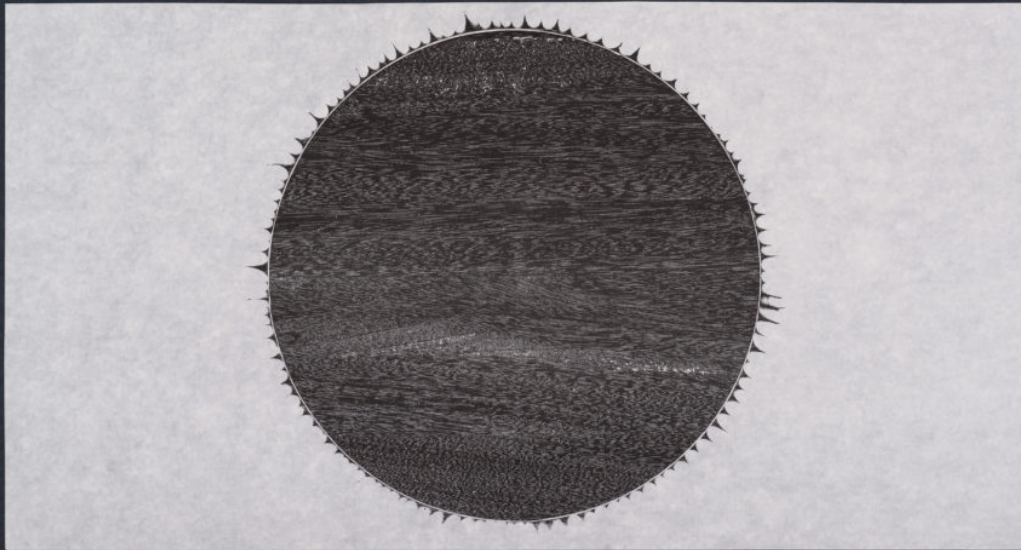
nine inches in diameter. It came in a rose and blue gift box with a square forty-eight-page companion volume, *The World Is Not Flat*, by Hurd's wife, Edith Thacher Hurd, describing how the book came about. A round book accompanied by an explanatory volume by the illustrator's wife and issued in four hundred copies. That's the kind of thing they do at Arion . . . or one kind of thing.





The World Is Round by Gertrude Stein, with pictures by Clement Hurd, 1986.

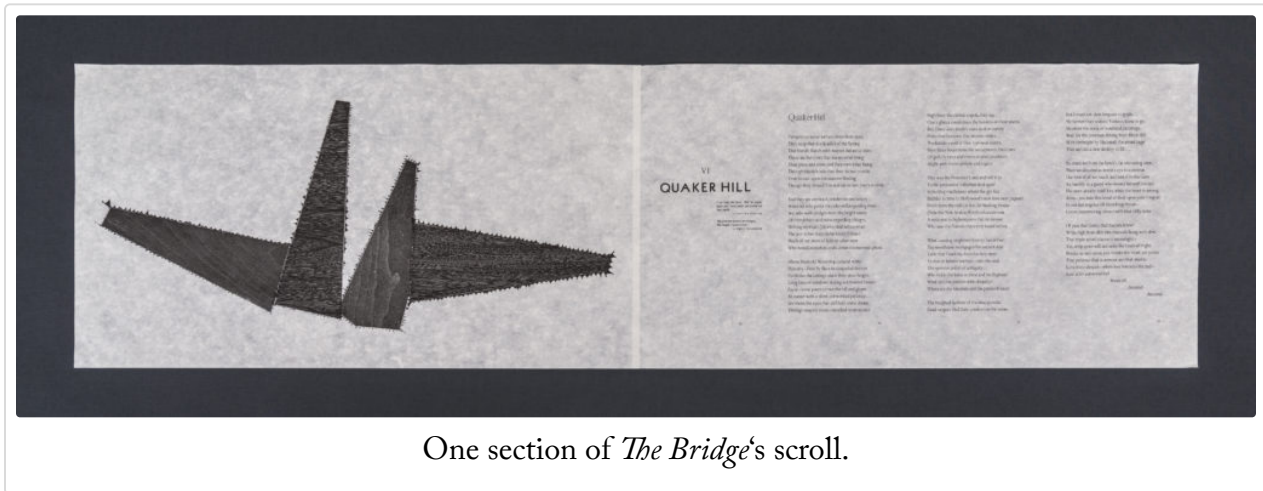
Which brings us to Hart Crane's *The Bridge*, recently issued by Arion with seven woodblock prints by Joel Shapiro and two photographs by Michael Kenna in an edition neither square, round, nor rectangular—unless you consider its format, a scroll of some fifty feet, to be a very long rectangle, or the cloth-covered box it comes in, which is, of course, rectangular, or the addition of the introduction by Langdon Hammer printed separately in folio format and housed in the box with the poem. The long poem is printed on handmade paper imported from China in ten- and sixteen-point French Elzevir type, hand set by Andrew Hoyem. Why a scroll housed in a box? Why not? Almost no one has known what to do with Crane's great work. It exasperated contemporary critics like Allen Tate, who accounted its effort to create an overarching myth for America a noble failure when *The Bridge* appeared in 1930; it baffles most readers with its archaic diction, jump cuts of images from the Brooklyn Bridge to vaudeville to Cape Hatteras, its references both historical and obscure. The poem's often undisciplined intensity, not to mention its reputation as the work of a homosexual poet in love with drink, has kept many others away.



Seven of Joel Shapiro's woodblock prints illustrate *The Bridge*.

But *The Bridge* is loved by those of us who submit to it as to the intoxication of any poetry that communicates before it is understood, sensing that, as Harold Bloom has said, Crane “writes each lyric in such a way that you literally feel he’s going to die if he can’t bring it off.” It is rhapsodic, sexy, jazzy, and just that urgent. In the unlikely event that you have read and remembered all of world literature, as Harold Bloom has, you will know where many of the lines and images come from—whether Crane plucked them from the Book of Isaiah, Whitman’s *Leaves of Grass*, his own ramblings from Brooklyn to the Gulf of Mexico, or his discussions with his friend Walker Evans, whose photographs of the Brooklyn Bridge capture the kind of symbolic power the structure held for Crane. On iTunes you can find Bloom reading and interpreting the poem in his powerful and thrilling way. The excellent introduction to this edition by Langdon Hammer of Yale University ought to be made available to people beyond those few who will be able to buy one of the three hundred or so

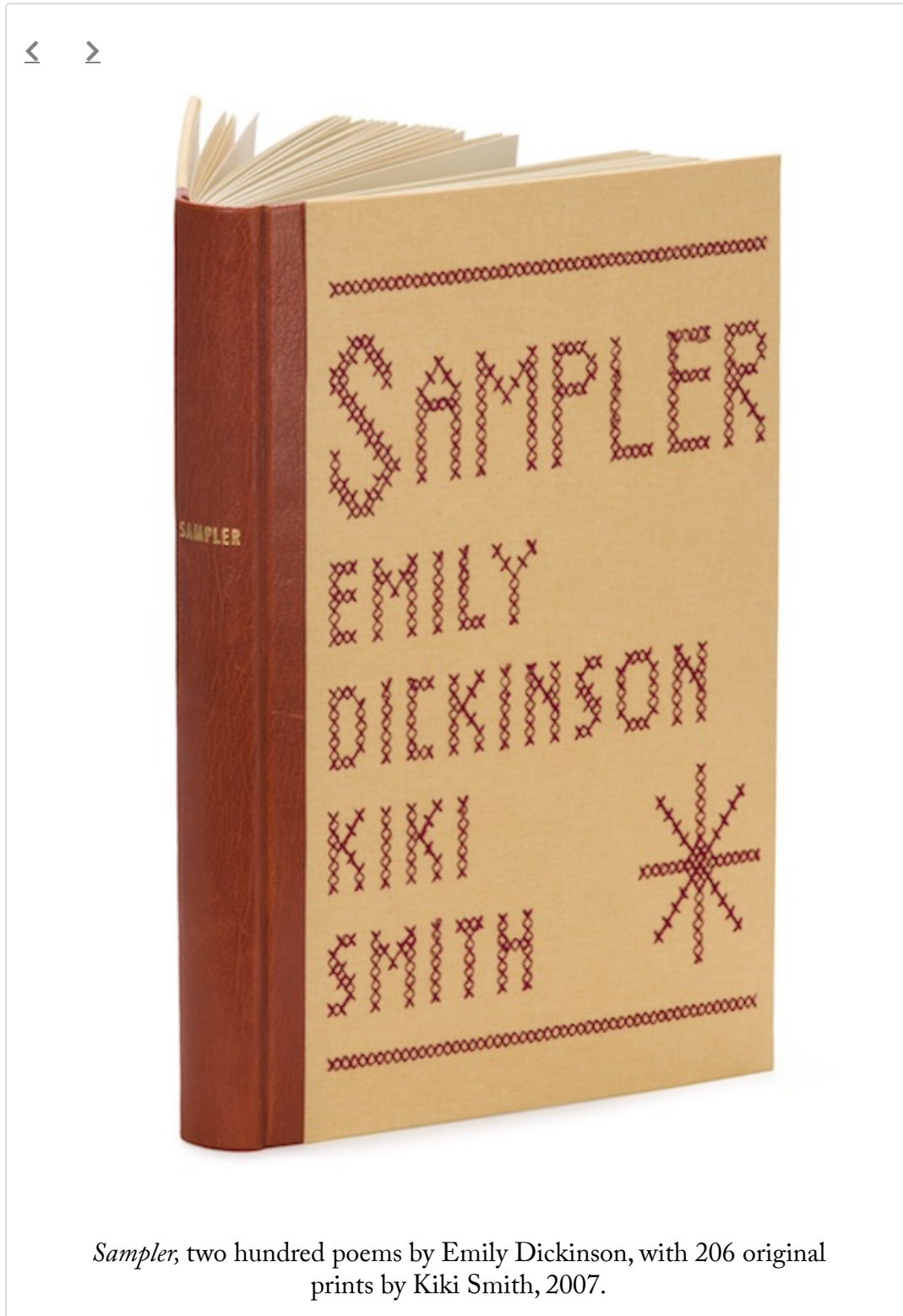
copies. But failing that, follow Hammer's advice and simply read *The Bridge*: "There is no way to understand the poem by standing outside it. . . . The reader must simply dive in and learn its language, which is difficult but not private."



One section of *The Bridge's* scroll.

Quite true, but how then was an artist to "illustrate" this edition? "You can't illustrate a poem," Joel Shapiro replied when I asked him. That was my first hint that Shapiro was the right man for the job. The enormous appeal of his sculpture seems to me to come from the way in which it collapses the distance between the work and the viewer who just "dives in" and is rewarded. Then, too, Shapiro appreciates Crane's poem, enjoys Tennessee Williams's reading of it online, and he knows the Brooklyn Bridge as well, having lived with a good view of it from an apartment on Gold Street in Lower Manhattan several decades ago. So what then did he have in mind when Andrew Hoyem suggested this project? "I just wanted to throw some ink around," he told me. Pretty much what the poet himself did, I replied appreciatively. "Yes," he added later, "it's about sex and rapture," so that approach seemed appropriate. Hoyem was not so sure, arguing instead for something more firmly tied to cables, arches, beams, and water. Shapiro resolved the matter by embarking on a set of cunning and handsome woodcuts that make deft though oblique references to the poem. The text panels, 25 inches wide by 13 1/2 inches tall, are interrupted by these woodblock prints, each of which occupies its own panel.

And so, a one-off in American letters, Hart Crane's *The Bridge*, has found its objective correlative in Arion Press's edition, a horizontal scroll fifty feet in length punctuated by images that beckon seductively, inviting readers to dive in.



Sampler, two hundred poems by Emily Dickinson, with 206 original prints by Kiki Smith, 2007.

[ARION PRESS \(HTTPS://THEMAGAZINEANTIQUES.COM/TAG/ARION-PRESS/\)](https://themagazineantiques.com/tag/arion-press/)

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www.sfchronicle.com/books/article/Arion-Press-takes-a-page-from-the-past-with-12461966.php#photo-14747726

San Francisco Chronicle

Arion Press takes a page from the past with hand-crafted books in limited editions

By Brandon Yu | Dec. 29, 2017 | Updated: Dec. 29, 2017 5:03 p.m.



Binder Megan Gibes (left) sews text blocks on the newest creation from Arion Press, limited edition works by Jane Austen's "Sense and Sensibility" with original artwork from SF artist Augusta Talbot (right) on Monday, December 4, 2017, in San Francisco, Calif. Arion Press is a San Francisco publishing press co-founded by Andrew Hoyem (middle) Photo: Liz Hafalia, The Chronicle

Craftsmanship might feel like a corrupted term after you step into the facilities of Arion Press. Tucked away behind the Presidio Landmark apartments, [Arion Press](#) has survived as one of the nation's only remaining fine book printers — and perhaps the most distinctive.

The publishing press, which also serves as an art gallery and opens its facilities to public tours, partners with well-known artists to publish special, limited-edition works of literature. Each release contains its own entirely original book design, and every copy is built from start to finish using fine printing technology within the press' two-floored operation.

Each year, [Arion Press](#) releases three works, often classics of literature — from “Moby-Dick” and “Paradise Lost” to a gargantuan edition of the Bible — presented in a new, pristine form. For instance, its release of Hart Crane's 1930 long poem “The Bridge” is printed on a magnificent 50-foot scroll, accompanied by prints of original art made by sculptor Joel Shapiro.

“Every one of our books is different than everything that has come before,” says Arion Press founder and poet Andrew Hoyem.

Arion Press' latest release, its 111th, is Jane Austen's “Sense and Sensibility,” commemorating this year's 200th anniversary of the revered English novelist's death. The novel includes prints, tipped into the pages by hand, of work by San Francisco artist Augusta Talbot.

Talbot used collage art to re-create 10 scenes from the book, improvising on a short deadline after being commissioned.

“I didn't have any materials — we were on Martha's Vineyard — so one day, I went into town and I bought a bunch of calendars,” Talbot says. “One of them was all kinds of vegetables. One was all kinds of fruits. Then there were a number (with) mid-19th century paintings.”

Talbot's collage works, which incorporate line drawings from Hugh Thomson illustrations in an 1896 edition of “Sense and Sensibility,” often depict the restraints and tilted customs of the Victorian era: phantom hands clasping an awkwardly positioned Marianne or a slightly off-kilter postcard image portraying the novel's supposed happy ending.

Talbot created her art in a month — an unusually expedited deadline for Arion Press works.

“Sometimes it's years before it actually comes to pass, and that often has to do with artists,” Hoyem says. “We did Joyce's ‘Ulysses’ back in the late '80s. It took me four years to get Robert Motherwell to produce the etchings for that book and to produce the book.”

Yet if Hoyem's press is defined by anything, it would be in the determined survival of its fine printing technology, with which a team of a dozen or so craft each book by hand.

“This is the oldest, largest surviving type foundry in the country,” Hoyem says, entering a room of monotype casters, where the machines, some a century old, cast individual letters and lines of metal type from molten lead. In the press room, Hoyem had recently spent weeks hand-setting individual metal letters to create each line of type for “The Bridge.”

“The look, the feel and the exactitude that we can bring to it — it's an art and a craft,” Hoyem says.

Indeed, Arion Press books feel rare, but not only in their tactile and visual quality; most publications are 300 copies or fewer. And, as with most of the books, copies of “Sense and Sensibility” are still being finished in their bindery room even after its official release.

“If there’s any publication date, it’s when we release the first book,” Hoyem says. “But we could be months beyond that doing bindings.”

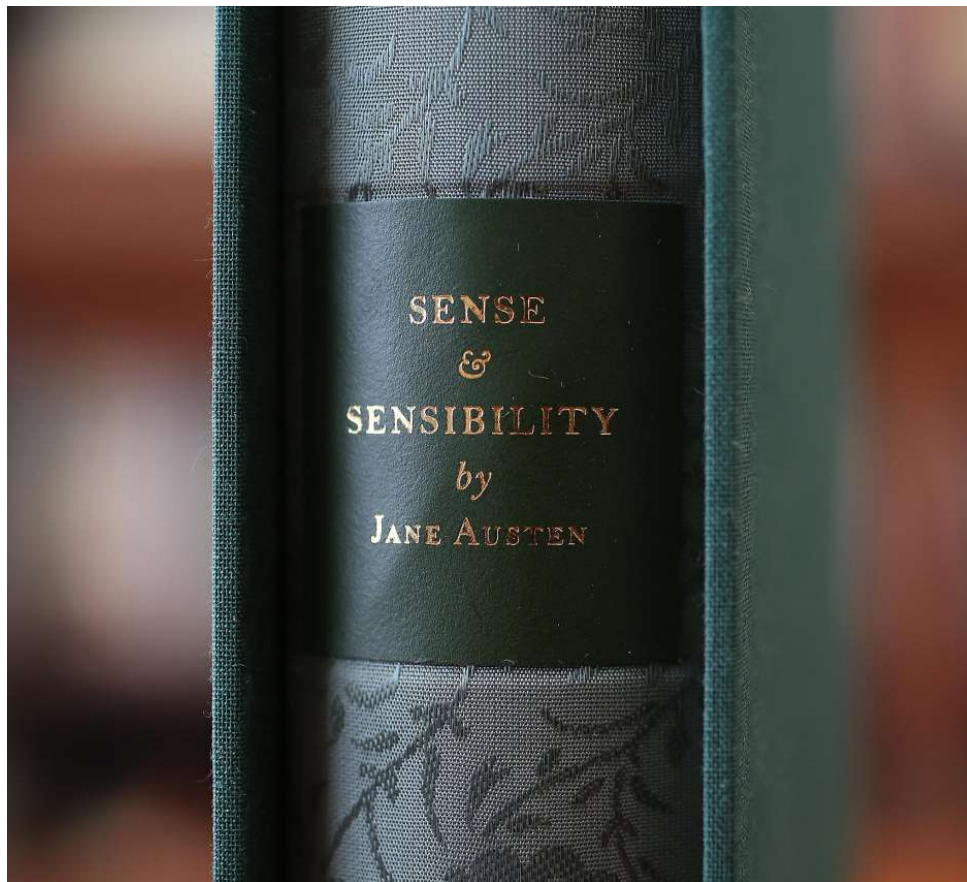
The survival of an anachronistic operation like Arion Press is especially remarkable in the shadow of San Francisco’s tech makeover. (Though, Hoyem notes, many Silicon Valley players are the very customers who purchase their books, which serve as an antithesis to digital environments.)

“It’s never been easy,” Hoyem says, before offering a qualifier: “I look at myself as a very rich man.”

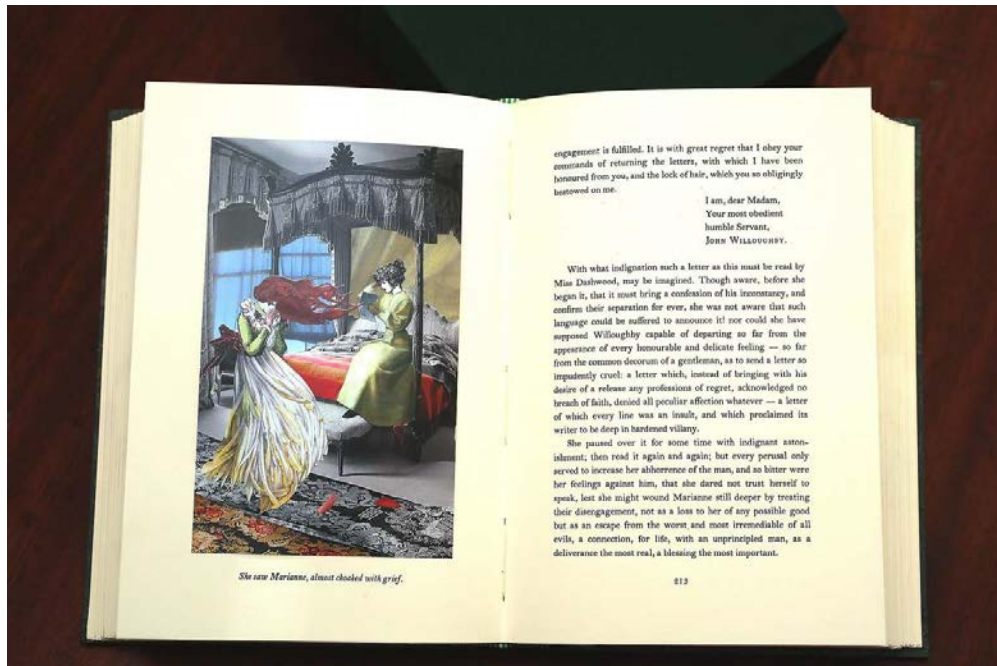
After more than 100 books, each its own crafted document and work of art — does Hoyem have a favorite?

He shakes his head. To choose would be too difficult.

“Which of your children?”



The newest creation from Arion Press is limited edition works by Jane Austen’s “Sense and Sensibility” with original artwork from SF artist Augusta Talbot on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



The newest creation from Arion Press is limited edition works by Jane Austen's "Sense and Sensibility" with original artwork from SF artist Augusta Talbot on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



Arion Press is a San Francisco publishing press founded by Andrew Hoyem (right) that makes hand-crafted, limited edition works of literature on Monday, December 4, 2017, in San Francisco, Calif. Arion uses old-school, fine printing methods and original, commissioned artwork to make entirely unique editions of books. Photo: Liz Hafalia, The Chronicle



Binder Megan Gibes (left) sews text blocks on the newest creation from Arion Press, limited edition works by Jane Austen's "Sense and Sensibility" with original artwork from SF artist Augusta Talbot on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



Binder Megan Gibes sews text blocks on the newest creation from Arion Press, limited-edition works by Jane Austen's "Sense and Sensibility" with original artwork from SF artist Augusta Talbot on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



Text blocks of limited edition works by Jane Austen's "Sense and Sensibility" being weighted at Arion Press, on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle

Brandon Yu is a Bay Area freelance writer.



A California Type Foundry Is Keeping Vintage Printing Alive

“It’s a really neat feeling to help people be able to print from hot metal.”

BY [GLENN FLEISHMAN](#) AUGUST 28, 2019

In an innocuous building in San Francisco’s Presidio, the Grabhorn’s Institute’s Brian Ferrett boils lead and casts metal type using techniques and equipment a century old. Ferrett, is one of perhaps 100 people worldwide who cast type. At 44, he’s unusually young. Most type-casters are decades older.

To make individual pieces of type, Ferrett fires up a caster, a fancy bit of mechanical gear with a motor, cams, and levers. He lights a gas burner to melt a pot of lead, antimony, and tin; a hood over each caster exhausts the gas and metal fumes. The recipe for this alloy dates back to the 1400s, and it’s formulated to quickly cool and harden.

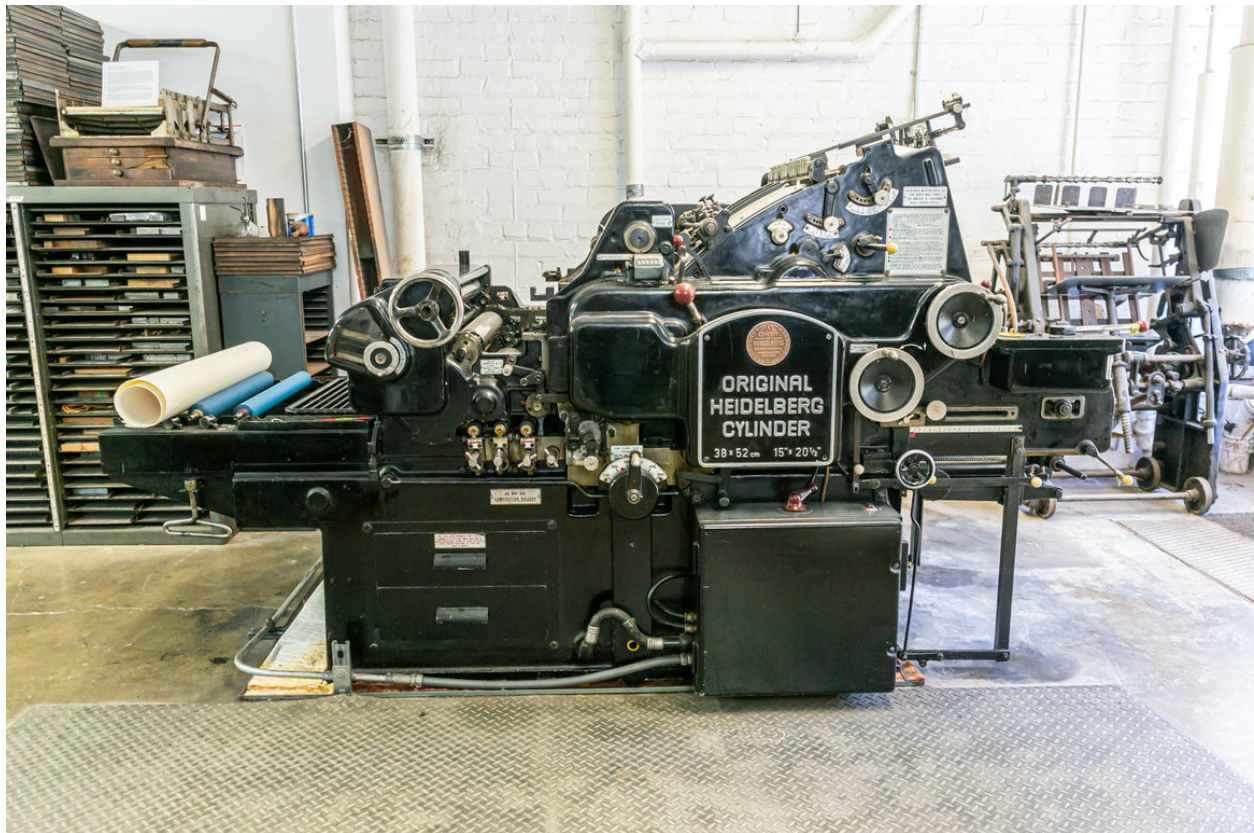
The type is sold by the pound to letterpress printers. With letterpress printing, letters and images stand in relief, allowing their surfaces to be lightly coated in ink on a press, and then squeezed with carefully calibrated pressure against paper. That “impression” transfers the ink to make a printed page or poster.



These prefab pieces of type cast as solid units (“logotypes”) allowed a restaurant to assemble a menu without requiring access to a typesetter. ALL PHOTOS: GLENN FLEISHMAN

More crucially, the type Ferrett casts is used to print limited-edition books in the Grabhorn Institute’s adjacent pressroom on letterpress equipment of a similar vintage. Sold for hundreds to thousands of dollars each, these books form the largest part of the institute’s revenue and sustain it for the future.

Although digital typesetting and offset lithography have largely rendered type casting obsolete, letterpress printing and type founding remains alive at Grabhorn. The institute conducts weekly tours of operations and has regular events in its gallery, which is open daily.



The institute's Heidelberg is a workhorse letterpress, essential for producing consistent, high-volume work.

Rows of machines line both long walls of the foundry. Operations are managed by Ferrett, an 11-year veteran, and his colleague Chris Godek, at Grabhorn for eight. Both were trained by Lewis Mitchell, who worked for the foundry from 1950 across multiple locations in San Francisco and several owners through 2014.

Ferrett can select a type mold (a "matrix") from one of an estimated hundreds of thousands in the foundry. Each letter in every size and style of a typeface requires its own matrix. They're precious, both because their tarnished brass or gleaming nickel-plating is beautiful, and because they're scarce: The last were made decades ago and some date back far longer.

Locking the matrix into place in a Thompson caster, Ferrett can trigger it to produce a rapid, automatic, and endless sequence of the same letter. The caster squirts hot lead under pressure into a form, ejects it, smooths and shapes its five

flat sides, and spits it out, repeating over and over. Ferrett credits his mentor Mitchell’s long tenure for these machines remaining operable. “He is the only reason these things work,” Ferrett says. A certificate on the wall of the foundry celebrating Mitchell’s half-century of work remains in place, updated with pencil marks and sticky notes each anniversary through his 64th.

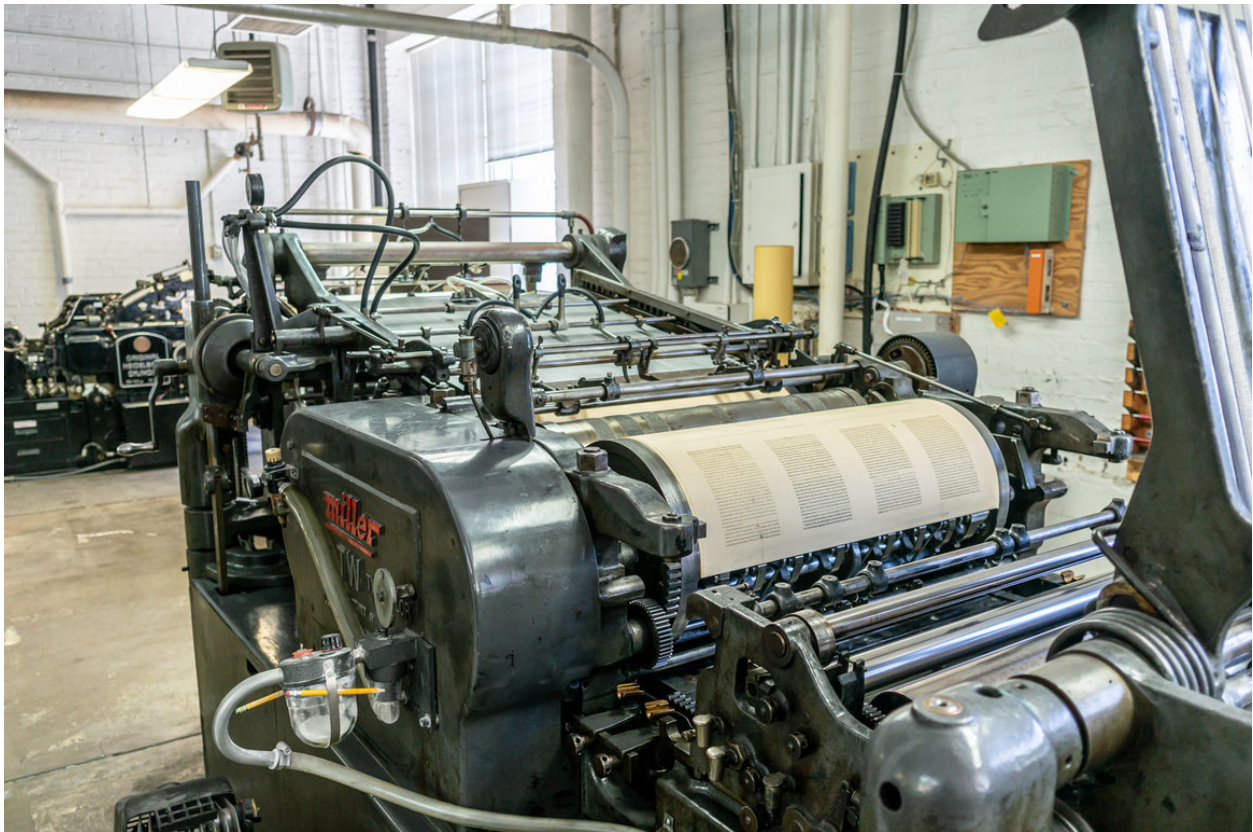


Cabinets and drawers hold type matrices for casting metal type alongside a portion of the tools and materials required to keep the historic equipment up to snuff.

A metal type foundry isn’t where Ferrett thought he’d wind up. He and his wife had moved to the city 11 years ago for a job she’d taken. “I literally just happened to find it in a book on relocating to San Francisco—50 things to see when you first move, and I walked in,” Ferrett says.

He had trained and worked as a printer, but in offset lithography, the technology that largely replaced letterpress. “Litho” uses thin metal plates that take ink selectively. It’s efficient, but unromantic and fairly sterile.

Ferrett started with an apprenticeship and quickly realized that “I would be able to continue making these things that nobody was doing anymore.” He seized the opportunity, and now trains the next generation.



A relatively fancy later-era letterpress, this model can print two colors in a single pass on one side of a large sheet of paper.

The type-casting profession went largely extinct in the 1980s after decades of slow decline. Yet visiting the Grabhorn Institute, which operates the type foundry and a fine-edition book publisher, printer, and bindery, you’d be hard pressed to realize you were stepping backwards in time.

In the day-lit pressroom, rows of type cabinets on one side hold hundreds of drawers of type, which is set a letter at a time by hand. On the other side, an array of presses can produce anything from quick small prints for proofreading text up to large sheets that hold several unfolded pages of a book.

The institute preserves this last generation of letterpress, in which intensely manual work sits alongside some of the best industrial machines ever made. Johann Gutenberg made this method practical in 1450, and nearly every book, every magazine, every flyer, every bit of the printed word relied on letterpress through the 1950s.



Brian Ferrett stands in front of cases cabinets of type. He began as an apprentice type-caster 11 years ago, and now runs the facility.

Letterpress has a unique charm: It's tactile, visible, and weighty. Try to casually pick up a tray holding a column of type ready for press, and realize it weighs 10, 20, 30 pounds. Look at it, and you can read the letters, mirrored for printing. Rub your fingers over the top, and feel what will press into paper.

It can also be immediate and rewarding. Large type and images can be locked down on a flat proofing press, inked up, and posters pulled off nearly as fast as you can imagine them, but with the visceral pop of a protest song. At some marches, such as the 2017 Women's March event in Seattle, letterpress prints are held alongside posters made with markers and paint.

By the 1980s, nearly all letterpress gear was abandoned for efficiency's sake as offset printing took over. But craftspeople and universities kept the tradition alive with art prints, small editions of books, wedding invitations, and posters.



A typical composing area for handset type: The tilted workspace with a lip at the bottom can hold type cases (cabinet drawers) or the trays (“galley”) shown here.

Those keeping letterpress going include Andrew Hoyem, who founded the Arion Press in San Francisco in the early 1970s. It owed its roots (and gear) to the two Grabhorn brothers, who began publishing in the city in 1919.

In 1989, after multiple moves and owners, Hoyem acquired the faltering foundry, Mackenzie & Harris, which began life in the city in 1915. He sustained it—as M&H Type—to feed his publishing needs and to sell type to remaining letterpress printers during the dark days when type and equipment were being melted down, burned, or thrown in dumps.

A drop in demand and rising real estate costs led Hoyem and others to start the nonprofit Grabhorn Institute in 2001. Hoyem retired in 2018 after nearly 60 years as a printer and publisher.



In the bindery, laser-engraved boxes stand ready to hold deluxe editions of *Frankenstein*, the latest title published by Arion Press. Lead bookbinder Megan Gibes glues the book block into its hard covers while apprentice Samantha Companatico applies glue to the spine of a block.

Grabhorn survives on the symbiosis between its foundry and press. The Arion Press produces a few titles a year. Its most recent was an illustrated *Frankenstein*, printed in a run of 220—its 115th title. The standard edition cost \$1,200, while a deluxe version in a laser-engraved wooden box ran \$2,500—and sold out.

On a recent visit, *Frankenstein* was in the bindery. Bindery apprentice Samantha Companatico used a book press with a heavy weight to compress a copy of the book's pages and paint on binding glue. Nearby, lead bookbinder Megan Gibes glued a set of pages into the title's covers. (Gibes is a former apprentice, and all the staff apprenticed at Grabhorn.)

For the kind of limited-edition books produced by Arion Press, bookbinding operations remain intensely manual to preserve quality and add fancy, time-consuming details, like fine foil stamping and—for the deluxe *Frankenstein*—a hand-sewn binding. (Keeping with a bookselling tradition dating back centuries at least, the press also offers a few sets of unbound printings for someone who wants to hire their own bookbinder.)

But these books wouldn't be feasible if the many pages of text were set by hand, a character at a time. Instead, the foundry also keeps several Monotype type-composition systems running. Monotype was introduced in 1900, and favored for book work. It splits keyboarding and casting, almost like computer and printer. An operator types on the keyboard, which punches corresponding holes in a roll of paper tape, nearly as a song is punched into a player-piano roll. To reproduce the typing as lines of type, the tape is “played back” into the caster, which uses pneumatics and motors to pick the right type mold from a set of 225 and cast each letter.

Grabhorn bypasses the keyboards, though, which are more temperamental from wear than type-casting machines. The typesetters use an even more efficient method that looks like—well, a *Frankenstein's* monster of circuit boards and pneumatic tubing. The CompCAT, designed by Bill Welliver and used worldwide, allows composition and text previewing on a Mac, and then fools a caster into thinking it's reading paper tape to “output” type. It's a neat bridge of old and new.



A Monotype keyboard features a familiar QWERTY layout, but with separate keys for upper and lower case.

Regardless of the particular system involved, Grabhorn is a much-loved institution for those who love to talk type. “Anywhere I go that there’s a press, people are excited that we’re here,” says Ferrett. “It’s a really neat feeling to help people be able to print from hot metal.”

ARTICLES: THE GRABHORN PRESS

- “Two Midwesterners, the Grabhorn brothers -- Edwin and Robert -- turned out to be the most influential printers to appear on the San Francisco scene...”

--**San Francisco Public Library**, Robert Grabhorn Collection, link to full article:
<https://sfpl.org/?pg=2000637201>

- “The Grabhorn Press was one of the foremost American producers of finely-printed books from the early 1920s to the mid-1960s.”

--**Fine Books Magazine**, link to full article: <https://www.finebooksmagazine.com/news/grabhorn-press-1920-1965-and-beyond-grolier-club>

- “The Grabhorn brothers were master printers... their spirit lives on at the Grabhorn Institute in the Presidio.”

--**The New Fillmore**, link to full article: <http://newfillmore.com/2016/06/02/the-grabhorn-brothers-were-master-printers/>



ARTICLES: ARION PRESS AND THE GRABHORN INSTITUTE

- “Arion Press has survived as one of the nation’s only remaining fine book printers--and perhaps the most distinctive.”

--**San Francisco Chronicle**, link to full article: <https://www.sfchronicle.com/books/article/Arion-Press-takes-a-page-from-the-past-with-12461966.php#photo-14747721>

- “Arion occupies an airy, immaculate former steam plant in the Presidio, sparsely furnished with antique printing presses and a football field's length of wooden drawers chockablock with metal type. It's a kind of living museum, with a library of its own books in mahogany and glass vitrines.”

--**New York Times**, link to full article: <https://www.nytimes.com/2006/11/05/arts/the-week-ahead-nov-5-11-artarchitecture.html?exprod=permalink&partner=permalink>

- “...its facility doubles as the country’s largest museum of working letterpress equipment.”

--**Harvard Magazine**, link to full article: <https://harvardmagazine.com/2013/09/a-nearly-perfect-book>

- “You would expect Arion Press, the preeminent publisher of limited-edition books for more than forty years, to have arrived at a signature style and format. And it has . . . by refusing to do so.”

--**The Magazine Antiques**, link to full article: <https://themagazineantiques.com/article/playing-against-type/>



VIDEO LINKS

- Raw Craft With Anthony Bourdain: <https://www.youtube.com/watch?v=i-5NhxYRqUI>
- PBS News Hour: <https://www.pbs.org/newshour/show/arion-press>
- CBS Sunday Morning: <https://www.youtube.com/watch?v=92FFGekDr4w>
- InCA Productions: <https://vimeo.com/98092121>



M&H Type and Arion Press Open House



Double Centennial Celebration

100th Birthday
of M&H Type

100th Anniversary
of the PPIE

Saturday, February 28, 2015, noon to 5 p.m., in San Francisco's Presidio
1802 Hays Street, off Lake Street at 14th Avenue (**Directions here**)

RSVP encouraged: mandhtype@arionpress.com

Demonstrations in the Typefoundry, Display of Historic Items, Refreshments.

Join us to celebrate a century of continuous operation by the nation's oldest and largest typefoundry, M&H (Mackenzie & Harris). Designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation, Mackenzie & Harris was established with demonstration Monotype machines from the Panama Pacific International Exposition's Palace of Machinery. These have been preserved as part of the **historic foundry**, still in operation on a full-time basis, where hand-set and composition "hot metal" type is manufactured for the Arion Press and other letterpress customers.

See demonstrations on Monotype Caster No. 3, a survivor from the PPIE, and meet the current staff of typesetters and printers. This open house is the first in a series of events at M&H during its centennial year.



1802 Hays Street, The Presidio, San Francisco, California 94129

TEL 415-668-2542 • EMAIL arionpress@arionpress.com • WEB www.arionpress.com



HOUSE OF REPRESENTATIVES
WASHINGTON, D. C. 20515

NANCY PELOSI
12TH DISTRICT, CALIFORNIA

DEMOCRATIC LEADER

June 29, 2017

Grabhorn Institute
1802 Hayes Street
San Francisco, California 94129

Dear Friends,

Congratulations on receiving funding from the National Endowment for the Arts to support "Bookmaking, Writing and Art" and to present the craft of bookmaking to San Francisco.

I am proud to represent a culturally diverse City with a highly esteemed and thriving arts community.

Thank you for your tremendous contribution to the arts in San Francisco.

best regards,

A handwritten signature in blue ink that reads "Nancy Pelosi". The signature is fluid and cursive, with the first letter of each word being capitalized and prominent.

NANCY PELOSI
Democratic Leader

Filing Date: October 9, 2019
Case No.: 2019-020094LBR
Business Name: Lyra Corporation
Business Address: 1802 Hays Street, The Presidio
Zoning: P (Public) Zoning District
OS Height and Bulk District
Block/Lot: 1300/001
Applicant: Sarah Lariviere, Program Director
1802 Hays Street, The Presidio
San Francisco, CA 94129
Nominated By: Supervisor Catherine Stephani
Located In: District 2
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

The Lyra Corporation, located at 1802 Hays Street in the Presidio National Park, was formed in 1979 to preserve and perpetuate the use of two unique San Francisco businesses with roots more than one-hundred years old: M&H Type, established in 1915, which is now one of the oldest and largest continuously operating type foundries in America; and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand. Lyra Corporation is owned by, and works in conjunction with, the nonprofit Grabhorn Institute, which supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country and houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s. The businesses were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

In 2000, the non-profit Grabhorn Institute was established, purchasing Lyra Corporation and developing a range of programming to help ensure the continuation of the last integrated type foundry, letterpress printing, and bookbinding facility in the United States by promoting it as a living museum and educational center. The Grabhorn Institute launched an apprenticeship program to train future Lyra Corporation employees to use the company's historic tools and equipment, thus allowing the company to maintain an unbroken tradition of fine printing and bookmaking in San Francisco. In addition to supporting a paid apprenticeship program, the Grabhorn Institute provides public programming that engages the community in the rich traditions and creative potential of these historic mediums. The Grabhorn Institute and Lyra Corporation are housed in a 14,000 square-foot building in San Francisco's historic Presidio.

The business is located on the south side of Hays Street in the southeast quadrant of the Presidio National Park. It is within a P (Public) Zoning District and an OS Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1979.

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes. Lyra Corporation qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Lyra Corporation has operated continuously in San Francisco for 40 years.
- ii. Lyra Corporation has contributed to the history and identity of San Francisco.
- iii. Lyra Corporation is committed to maintaining the physical features and traditions that define the organization.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The business is associated with the craft of bookmaking.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. The organization is located in the Presidio National Park is a National Historic Landmark District.

One of the founders of M&H Type, George W. Mackenzie, came to San Francisco from Massachusetts to demonstrate Monotype equipment at the Panama Pacific International Exposition of 1915. After the fair, he established a trade type composition plant, the Monotype Composition Company, at 433 Sacramento Street, the first in San Francisco to employ Monotype.

Additionally, Arion Press publishes new work by prestigious visual artists, including Enrique Chagoya, Richard Diebenkorn, Laurie Simmons, Wayne Thiebaud, Julie Mehretu, William Kentridge, Jim Dine, Kiki Smith, Raymond Pettibon, Tim Hawkinson and Kara Walker, to name only a few.

Lyra Corporation employs one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s that was accumulated over many decades by the Grabhorn brothers, Mackenzie & Harris and Andrew Hoyem. This collection, along with the business's machinery, including Monotype casters that date back to the 1915 Panama-Pacific Exhibition, many letterpress printers, and historic bookmaking tools and processes were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

Yes. The organization is located in the Presidio National Park is a National Historic Landmark District.

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. The business has been featured in numerous venues, including newspapers, videos, gallery exhibits, journals, books, online articles and television programs, including the PBS News Hour, the New York Times, Biblio, Antiques, Harvard Magazine and Anthony Bourdain's Raw Craft, which has received nearly 475,000 views, as well as an InCA Productions documentary on the making of Arion Press's 100th book. The business is mentioned in multiple guidebooks about the city, such as 111 Places in San Francisco That You Must Not Miss, and several books have been published about the business, including Mackenzie & Harris, A Short History of Picas and Printers in San Francisco; Bibliography of the Arlon Press: the First 100 Books; and The Grabhorn Press, 1920-1965 and Beyond, an Illustrated Catalogue.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 1802 Hays Street, The Presidio

Recommended by Applicant

- The type foundry, book bindery and letterpress printing functions
- The paid apprenticeship program
- Collection of metal typefaces and associated ornamental cuts

Additional Recommended by Staff

- None



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 6, 2019

Filing Date: October 9, 2019
Case No.: 2019-020094LBR
Business Name: Lyra Corporation
Business Address: 1802 Hays Street, The Presidio
Zoning: P (Public) Zoning District
OS Height and Bulk District
Block/Lot: 1300/001
Applicant: Sarah Lariviere, Program Director
1802 Hays Street, The Presidio
San Francisco, CA 94129
Nominated By: Supervisor Catherine Stephani
Located In: District 2
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR LYRA CORPORATION CURRENTLY LOCATED AT 1802 HAYS STREET, THE PRESIDIO, BLOCK/LOT 1300/001.

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the City's history and identity; and

WHEREAS, the subject business is committed to maintaining the traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on November 6, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that the Lyra Corporation qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for the Lyra Corporation.

Location(s):

- *1802 Hays Street, The Presidio*

Physical Features or Traditions that Define the Business:

- *The type foundry, book bindery and letterpress printing functions*
- *The paid apprenticeship program*
- *Collection of metal typefaces and associated ornamental cuts*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-020094LBR to the Office of Small Business November 6, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED: