

New Light on Early Printing

PAUL NEEDHAM, Scheide Librarian, and Blaise Agüera y Arcas, Princeton University, spoke to an overflow audience in a joint lecture at the Grolier Club on 22 January. The lecture, "How were the Earliest European Printing Types Made?" was jointly sponsored by APHA and the Bibliographical Society of America. The projected title was shown against a background of a cuneiform tablet inscription, which gave a hint of what was to come.

The basic thesis of the talk by Dr. Needham and Mr. Agüera y Arcas is that the earliest European printing was not produced by movable types cast in the typefounder's mould, as has been accepted for centuries, but by some related but more primitive means. They advanced, tentatively, sand casting as a possibility – a contention that raised a murmur from the small group of practical typefounders in the audience. The reasoning behind that suggestion was based on two observations of early items of European printing at the Scheide Library. First, they observed in some printed texts, impressions of letters the shapes of which varied so much that they could not be considered to have been cast in the traditional type mould. Second, they observed overlapping letterform elements inside the impressions of letters. This latter they consider to be fairly definitive disproof of the use of traditional whole-letter punches for these letters.

Sand casting, with the mould formed by the use of separate letter elements used in combination to form letters, was advanced as a method that could explain these variations. A difficulty of the sand casting method is that each time a type was cast, the mould was destroyed and would have to be re-formed – a process that would inevitably result in a great variability of cast letters.

Mr. Agüera y Arcas, a physicist, showed some compelling digital images of scans from material in the Scheide Library at Princeton, including the 42- and 36-line Bibles, the Calixtus III Bull of 1456, and a unique copy of a Vienna Bloodletting Calendar for 1462. Normally reflected light is used to photograph incunabula, but several startling images were shown



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of the Calixtus Bull taken with light shining through the pages. Within single letters, smaller structures were visible suggesting that the faces of the types were not flat. Instead, they seemed to be made up of overlapping typographic elements, reminiscent of the overlapping wedge-shaped impressions on cuneiform tablets.

Even more startling were images shown of lowercase letters of the type from the Vienna Bloodletting Calendar. Though it is dated 1461, and not printed by Gutenberg, it was printed in an early, primitive textura that is similar to the types used in early Donatus printings and the Calixtus Bull. When shown on the screen in quick succession, the audience was surprised to see the vertical elements of lowercase 'n's (as shown on this page) clearly change distance from one another, and change horizontal alignment with each other. This is visual evidence that these letters were *not* formed from a single lowercase 'n' punch.

Paul Needham, former Curator of Printed Books and Bindings at the Pierpont Morgan Library, has quoted Henry Bradshaw (1831-1886), Librarian of Cambridge University, on his bibliographical method: 'arrange your facts vigorously and get them plainly before you, and let them speak for themselves, which they will always do.' It

continued on next page



Images of five lowercase letter 'n's, from the Vienna Bloodletting Calendar, 1461, at the Scheide Library at Princeton.

• *Chapter Notes* •

APHA NEW ENGLAND sponsored a joint meeting with the John Russell Bartlett Society and the Art and Art History Department of Providence College on 22 February. The speaker was Ellen Cohn, editor of the Benjamin Franklin Papers at Yale's Sterling Library. Her topic was "Franklin in France: the Passy Press."

The SOUTHERN CALIFORNIA CHAPTER met on 20 February at the San Fernando Mission. Gene Freeman spoke on "The Beginnings of Publishers' Cloth Bindings in England and the U.S., 1820-1870."

Following their high-tech look at the millennium during 2000, the NORTHERN CALIFORNIA CHAPTER is planning three events for 2001 that will explore various aspects of printing history. First, Greg Graalfs, vice president of APHA/NoCal, will discuss his research into the Arabic types of Eric Gill in a slide lecture at the chapter's belated annual meeting. Next, they will view some old and new additions to Special Collections at the University of California at Santa Cruz libraries (and possibly take a detour to the beach). In September APHA/NoCal will join several Bay Area groups at Zapfest, a celebration of the life and work of Hermann and Gudrun Zapf. Members will receive a special behind-the-scenes tour of the exhibition at the San Francisco Public Library and will participate in other invitational events associated with this festschrift, which is organized by the Friends of Calligraphy. ☉

Jack Golden Found

We are happy to report that 'news' of Jack Golden's death was, instead, a rumor that we wish to dispel, with apologies. He merely followed Horace Greeley's advice to 'go west, young man.' He and his wife moved to Arizona where they are near their daughter and grandson. His address is c/o Kivel Care Center, 3020 North 36th Street, Room 201, Phoenix, AZ 85018. If you wish to reminisce about the early days of APHA, call him at 602.956.3110.

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is a method that Dr. Needham has followed; in a paper published in 1982, he presented the startling suggestion that the *Catholicon*, first printed in 1460 and also attributed to Gutenberg, was printed not from movable type, but from two-line solid slugs cast as a unit. His paper drew together all the known evidence into a convincing explanation for details of the three printings of the *Catholicon* that cannot be explained in any other way.

Whether one accepts or rejects sand casting, clearly Dr. Needham and Mr. Agüera y Arcas have made important discoveries in the way early printing was produced that need to be explained.

In any case, it is gratifying to know that after more than five centuries of investigation, important new discoveries are still being made about Gutenberg's invention of printing.

Stephen O. Saxe

(The lecture was reported in a *New York Times* article on 27 January 2001, and the lecture was repeated on 15 March at Princeton.) ☉

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Ink, Type, and Serendipity

FOLLOWING are notes and reflections on the Lieberman Memorial Lecture given by John Randle, Proprietor of the Whittington Press, on 2 October at the University of Pennsylvania, Van Pelt–Deitrich Library, in Philadelphia.

A fine exhibition of early printed and manuscript books surrounded us. Our host Michael T. Ryan, Director of Special Collections at the University of Pennsylvania Libraries, read a short poem and then introduced APHA Vice President for Programs Mark Samuels Lasner who introduced John Randle.

John Randle is unequivocal in stating his reason for becoming a printer: the Caslon types, which he spoke of matter-of-factly as “probably the greatest that have ever been made.” Caslon remains a mainstay of the Whittington Press, and the text face of *Matrix*, which it has published annually since 1981. With contributions from America as well as England, “it may be the last letterpress journal ever produced.”

Randle frequently referred to the third dimension (“the secret of the third dimension”) as either a spatial or a metaphorical component in his work. The Serendipity following Ink and Type in the program’s title is a third and essential factor, he said, “a magical ingredient you can only pray for.”

Much of the printed work shown in slides had been photographed out of doors, lying in the grass or propped up in a garden, the grass surrounding and mediating edges. Leaves and branches of trees overhead cast their shadows on the pages, not distractingly but essentially. The three-dimensional nature of the work was not beside the point; it was to the point, he said. Books and pages, and firstly types, are three-dimensional objects; the impressions are made by a three-dimensional process to be seen in a three-dimensional world.

Randle had had doubts about the presentability of the photographs made *en plein air*, so he had everything re-photographed in a studio flatly and squarely and uniformly – and then rejected the studio shots in favor of his initial approach.

He showed the largest, *A Book of Posters* (1996), and the smallest, *Wine from My Garden* (2000), things that have ever been made at Whittington, one resting on the other.

He spoke of color and its various methods of application in Whittington publications, which have included the painstaking and exacting pochoir process. Pochoir has been both subject and method in Whittington publications, as have color and monochrome wood engraving with which Randle is in love. He apologized for “harping on color,” which he

considers an important ingredient in private press books. Whittington Press now has a website, in which he rejoices in being able to use all the color he wants.

He spoke much about paper, and of the elaborate publication assembled in 1999 to present samples from among 20,000 sheets of hand- and mould-made papers, forgotten leftovers rediscovered and bought from Oxford University Press in 1986. The book, *Fine Papers at the Oxford University Press*, includes a text by John Bidwell.

Part of Whittington Press’s mission is rescuing the medium of letterpress, its practice, its materials, presses and other machinery. Randle spoke of the “tens of thousands of pounds of Monotype equipment that fell into our hands” – all of OUP’s Monotype equipment, in 1986. He owns the last extant Cobden-Sanderson type, a locked-up form set for a Christmas greeting in 1900.

He spoke much about type, of which he admits to a propensity for large sizes, and showed *A Miscellany of Type* (1990) which is still in distribution. He lamented “people who have absolutely no interest in type whatsoever – and, believe it or not, there are some.”

He spoke of his collaborators, including “a very small stable of illustrators,” and how he enjoys presenting illustrations “escaped from the tyranny of the type area.” A broadside of wood-engraved vignettes by Hellmuth Weissenborn (1973) was shown, and a remarkable linocut six-panel continuous book-jacket and end-papers by Miriam MacGregor (1991).

At the beginning he had shown a slide of a palatial mansion enveloped by green overgrowth on a hillside. Then, pointing to a small stone house in the lower left corner of the frame, said “And this is The Whittington Press.” The Press, founded in 1971 by John and his wife and partner Rosalind, has published about 150 books. The first was *A Boy at the Hogarth Press*, in 1972.

More than once he touched upon his desire and need to sell books, the imperative of sales to support the acquisitions and the activity, and to support the family, and of his awareness of his readership’s expectations. “Constantly put yourself in the shoes of the buyer,” he said. “Publishing is the core of the business. Publishing is as important as printing.”

He spoke of expensiveness, its unavoidability, even its desirability. “Never use one paper if there is a more expensive alternative,” and “You must never be afraid to waste.” “Never hurry, is a golden rule.” Whittington publications have been up to ten years late. Finally, “Never look at the bottom line.”

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*In Memoriam:
Elizabeth Lieberman*



Elizabeth K. Lieberman, the widow of APHA's founder, J. Ben Lieberman, died on 21 January. She was co-proprietor with Ben of the Herity Press, established in San Francisco in 1952, and was one of the original members of the Moxon Chappel of private press owners. After they moved east in 1957, she and Ben belonged to the Goudy, New York, and the Westchester Chappels.

In 1961 they acquired William Morris's Albion Press. On occasion, visitors were allowed to pull proofs on the press, including a bookmark on paper made from a Bruce Rogers shirt.

Elizabeth was the editor of a series entitled *The Check-Log of Private Press Names*, issued between 1960 and 1982. During the 1960s and 1970s she worked as a copy-editor for book publishers in New York. She retired in the late 1970s and after that helped Ben produce books on types and printing published by their Myriade Press.

Elizabeth was well known to a couple of generations of private-press printers. They and other worthies such as Hermann Zapf and Beatrice Warde enjoyed her hospitality. In fact, it could be said that APHA started with a buffet dinner in her home. She was Ben's muse and right hand.

The editors thank Lili Wronker and the Liebermans' son Jethro for these details. ☼

Ink, Type and Serendipity continued from page 3

A handsome reception followed the lecture.

I asked about the obsession with Caslon. Which size was his favorite? – the original Caslon being of varied shape from one size to the next. "It used to be the 12-point, but I'm starting to like 14."

One *should* take to a medium for such obsessive reasons. Enthusiasm, strong feelings are the motivation for fine work. The printer/publisher is a laborer, a technician, an entrepreneur. We behave like, even assume the role of gentlemen and scholars, yet also we are laborers. ☼

Lowell Bodger

The Fell Revival



The Old School Press has published a newly researched account of the revival of the use of the 17th-century 'Fell types' at Oxford University Press since 1864. Archives have revealed the problems faced by the Foundry in casting from the 'ancient matrixes', the stories behind the wide range of titles printed in Fell by OUP, and the few 'amateurs' who obtained founts, and a cast of characters including Daniel, Mornby, Morison, Rogers, and Macy. 200 350 copies have eight tipped-in specimens printed letterpress from the remaining founts of Fell type, plus eighteen full-page reproductions of archive materials and a handlist of over 250 titles printed in Fell.

The book is litho printed on Mohawk Superfine. Edition A: 50 special copies – sold out. Edition B: 250 copies in full cloth with dustjacket (US \$130). 50 sets of sheets (US \$180). Carriage extra.

About 8.75 by 11.5 inches. 200 pp.



To order or request a full prospectus please write to Martyn Ould, The Old School Press, The Green, Hinton Charterhouse, Bath BA3 6BJ, UK
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The Printer & The Poet A book review by Kathleen Walkup

Sincerely Yours, Victor Hammer: Letters to Janet Lewis
(Wells College Press, 2000)

IN HER POETRY, Janet Lewis discovered the profound in the everyday. Her poems often reflected the modesty and self-deprecation that is also found at the core of Emily Dickinson's work:

Napoleon at Elba
Was not more stern than I
When viewing in the morning
My small identity
I rank me level with a twig,
A pebble or a leaf,
And so immortalize my grace.
And minimize my grief.
(Janet Lewis, from "For Emily," Matrix Press, 1983)

It seems fitting, then, that in *Sincerely Yours, Victor Hammer: Letters to Janet Lewis*, Lewis's voice is never explicit. In Lewis's archive, the letters from Victor Hammer to her are carefully unfolded, smoothed, and filed; but her responses are missing.

What we have, then, is a closed-ended set of letters from Victor Hammer, the expatriate Austrian painter and printer, to first the writer and then the friend Ms. Lewis, regarding the production by Hammer of one of Lewis's chapbooks, *The Earth-Bound, 1924-1944*. In this one-sided correspondence, begun in November, 1945, we learn much about the way Hammer approached book design, from his first type proofs to his final agonies over the progress of the binding. His modest dictum about his 'only' demand as a publisher, "The only condition which I as a publisher set for the printer and vice versa is that there should be no rush. This is easy, publisher and printer being one person," of course masked his clear intention with every detail of the book. (Hammer "abhor[red]" beginning books on the recto, for instance, and the colon between the word *Poems* and the two dates on the title page of the original manuscript looked "awful". The word *Poems* was eventually eliminated.)

From the beginning, Hammer and Lewis had separate goals for the book. His was to produce a beautiful book; hers was to gain as broad a distribution for her work as possible. Their first discussion came over Hammer's desire to use his newly designed American Uncial type, a choice with which Lewis was, not surprisingly, unhappy. The fussy and idiosyncratic uncial letterform would not have lent itself to a broader readership, nor particularly to the modest voice in her poems. William Matson Roth of the Colt Press in San Francisco, another of Lewis's publishers and the man who helped broker the deal with Hammer, concurred in this concern. In the end a more "conventional" roman was chosen.

When the book was finished, in an edition of 260 regular and 40 signed copies (these last printed on the delightfully named paper, Worthy Signature, a favorite of Hammer's), and

the "awful" [sic] process of binding was completed, Hammer's tone toward Lewis becomes notably warmer. In May, 1947, he wrote a long and poignant letter that outlines his dilemma with regard to the limitations of his current placement at Wells. In it, he describes his confrontation with the Nazis while still in Vienna, and his necessary creative shift from painting to printing. We don't, of course, have Lewis's response, but we do know from his subsequent letters to her that she wrote him twice before the end of that month. She attempts in these letters to put him in touch with, among others, Alan Swallow, another of her publishers.

Again and again Hammer mentions the kindness that Lewis offers him, as she (evidently) explores ways that he might return to life as a painter, which he acknowledges he cannot live on: to becoming a designer ("'Designing' I never do."); to work at a university press ("At a university press I would be useless,"); or to printing for a living ("Physically I am out for printing..."). The inability of these correspondents to find, in the absence of any personal contact, common ground becomes clearer as the letters extend into mid-1948. Hammer writes, "The worth of my work is in its spirituality." Lewis, whose daily life included the care of children, terriers, an orchard, farm animals, and the many students of her husband, the poet Ivor Winters, at her then-rural Bay Area home, must have felt some frustration at the lack of practical work Hammer seems able to take on. After all, one of the poems in *Earth-Bound*, "Girl Help" is about a young household worker dreaming as she sweeps. Lewis's spirituality is grounded in the practicality of a workday existence.

"Girl Help" is the one poem from *Earth-Bound* that is reproduced in the Wells College publication. The book begins with a slightly altered version of a lecture given by Bruce Bennett, Director of the Wells College Book Arts Center, along with a brief biography of Lewis. The letters themselves are admirably transcribed, although even on his rushed days Hammer's handwriting, which strongly resembles his American Uncial type, is not difficult to read, as can be witnessed by the partial copy of one of his handwritten letters included in the prefatory material. Robert Doherty, who transcribed the letters (the originals are part of the Winters-Lewis archive at Stanford University, where Winters headed the writing program for many years and Lewis also taught), explains his method in a brief note. There is also a copy of the title page of *Earth-Bound* (with the pesky colon nowhere in sight), and finally the poem mentioned above. The long introduction by Bennett is bright and anecdotal, but it also includes entire texts of several of the letters, which appear in transcription just a few pages further. This duplication of text seems unnecessary in so small (50 pp.) a book.

If anything is missing from the book, it is any description of the artifactual contents of the letters themselves. In examining the originals, there is of course the opportunity to look at the various papers they are written on, the subtle changes in handwriting, the places where text has been crossed out or

Annual Meeting

added in, the letter where two different bits of text crowd vertically up the two edges of the paper. At one point in the correspondence the reader can feel the breath Hammer must have taken when the book was finally completed; even his signature changes, the 'V' standing a good ½" high and slightly flourished at the opening stroke. One facsimile letter, tipped-in and folding out of the book, would give the reader a better sense of the spirit with which Hammer wrote them.

The other missing piece is Janet Lewis herself. More of her poetry, a list of her books and other writing (she wrote historical novels and, in her later days, opera libretti, often with her housemate the composer Alvah Henderson), and perhaps a longer biography, would better acknowledge the ghostly presence on the other side of the correspondence. As it is, her personality is available only to those willing to work at figuring out who she might be. (There is an odd error in Doherty's prefatory note that places Lewis in Seattle at the end of her life. Lewis lived in the Los Altos, California, house until her death in 1998 at the age of 99.)

Fifty years earlier, in July 1948, Hammer wrote Lewis that he had found a new place to work. The letter is warm and personal, but it leaves no doubt that the mutual regard they have held will not, for him, transcend his movement from Wells to Transylvania College in Kentucky. He tells her that there are about 40 copies of the book left, "...but every now and then an order comes in. Only 3 bad debts." Hammer signs the letter, "Goodbye then, dear Mrs. Winters thank you. Kindest regards and best wishes." Thus ends the long-distance friendship of the exacting printer/artist and the unassuming poet whose work he helped to immortalize in one small book. These letters provide us with an evocation of the spirit of both of these artists. Bravo to Wells College Press for recognizing their importance and offering them to us. ☺

Treasurer's Report

Treasurer Carolyn L. Smith gave the following report: The American Printing History Association's financial picture was positive for 2000 with a positive year-end balance.

As of 31 December 2000, assets were as follows:

| | |
|-------------------|----------|
| Unrestricted cash | \$49,391 |
| Revolving fund | 12,711 |
| Endowed funds | 6,462 |
| Total | \$68,564 |

As of the previous 31 December, assets were as follows:

| | |
|-------------------|----------|
| Unrestricted cash | \$36,954 |
| Revolving fund | 12,051 |
| Endowed funds | 6,223 |
| Total | \$55,228 |

PRESIDENT Irene Tichenor opened the business portion of the twenty-sixth annual meeting by thanking The New York Public Library for providing the Trustees Room for APHA's use once again. Isaac Gewirtz, Curator of the Berg Collection of English and American Literature, delivered the Library's greetings and best wishes.

Speaking for Membership Vice President Michèle Cloonan, Irene Tichenor reported a total of 823 members at the end of 2000 (533 individual, 119 institutional, 71 contributing, 24 foreign individual, 33 foreign institutional, 22 student, and 21 honorary members). This is down by 18 from the previous year, but contributing memberships are up significantly.

Mark Samuels Lasner, Vice President for Programs, reviewed APHA activity in the recent past, including the 2000 Conference and Lieberman Lecture. He branched a copy of the *New York Times* covering the event cosponsored by APHA and the BSA the previous Monday. (See article on page 1.) He then announced that Johanna Drucker of the University of Virginia would deliver the 2001 Lieberman Lecture on 25 September at the Smithsonian Institution. He also gave a preview of the 2001 Conference to be held 19-21 October at Washington University in St. Louis, Missouri.

Lissa Dodington, Vice President for Publications, reported that four issues of the newsletter were sent to members in 2000. The most recent issue used the arrival of our new logo to test a new format for the newsletter. Suzanne Micheau, production editor, used Adobe JensonPro to accommodate a very full issue in no more than eight pages. The newsletter is now published on the website. Ms. Dodington also mentioned the new look of *Printing History* beginning with No. 40 with a single-column format and color on the front and back covers. No. 41, a summary of the 1999 conference, is ready to begin production. APHA has granted permission for the blackletter issue of *Printing History*, Nos. 38/39, to be published in Spanish by Campgrafic in Valencia, Spain. Ms. Dodington then announced the next APHA special publication, *The Spiral Press (1926-1971): A Bibliographical Checklist*, compiled by Philip Cronenwett, Rauner Special Collections Librarian at Dartmouth College.

Sue Allen reported for the Nominating Committee (which also included Francis O. Mattson, Mary C. Schlosser, Deirdre C. Stam, and Anne Anninger, chair). She submitted the following names for the Trustee Class of 2004: Eric Holzenberg and Marcus A. McCorison (both for renewed terms) and Paul W. Romaine for a first term. The slate was duly elected. Ms. Tichenor thanked John Bidwell for his service to APHA; he leaves

the board after two terms, the maximum allowed.

In her President's report, Ms. Tichenor noted the growing activities of Bibliography Week, the activities of the current printing industry and the graphic arts community, and other evidence that interest in the physical book and its history is flourishing. She thanked three APHA members for their extraordinary service in 2000: production editor Suzanne Micheau for crafting of *The APHA Newsletter*, Paul Romaine for energetic maintenance of APHA's website, and David Pankow for creating the highly successful APHA conference at RIT. Copies of a Lance Hidy poster celebrating the conference were available for annual meeting attendees.

Ms. Tichenor then called on Lili Wronker to deliver an appreciation of Elizabeth Lieberman who had passed away earlier in the week. (See tribute on page 4.)

Following the business meeting, Jean Ashton, chair of the awards committee (which included Timothy Barrett, Peter R. Koch, and Philip J. Weimerskirch) presented the 2001 awards.

INDIVIDUAL AWARD

Ms. Ashton noted that *Fine Print* magazine was born in January 1975 and lasted fifteen years, during which it served as an energizing force in what became a renaissance in all aspects of the book arts. It was a landmark achievement in the field of printing history in particular and the book arts in general. In 1984 Ms. Kirshenbaum explained that *Fine Print* had "intended to move printing history from the closed arena of scholarly journals and bibliographic conferences and present it as a rich 'gift' to practitioners of book arts, to aficionados and dilettantes of books, and even to literati who have read many a printed page, but have never (consciously) seen one." She has also said that the accomplishments of which she was most proud included both the articles that appeared under the heading "On Type" and the many discussions of the history of books, printing, and the graphic arts that had appeared in the journal.

Accepting the award, Ms. Kirshenbaum detailed her professional journey from public librarian, through work for an auction house, and eventually her desire to become a dealer in fine books. At that point she discovered that fine printing took place in various 'pockets' around the country, but the producers of these books were working in isolation from each other. She hit upon the idea of providing communication through a periodical, and *Fine Print* was born. Each issue had a unique design until 1980, and thereafter the covers were created individually by various designers. In 1989 *Fine Print* had about 2,500 subscribers and was collected by more than 600 libraries. She then told how life-threatening illness interrupted

her work. Although *Fine Print* ceased publication, she is now at work on an index of the contents of its issues.

INSTITUTIONAL AWARD

Ms. Ashton noted that in 'SHARP', the acronym for the Society for the History of Authorship, Reading and Publishing, the final 'P' does not stand for 'printing,' but it well might, since this organization has devoted itself to the dissemination of knowledge about books. That knowledge has, from the beginning, included studies of the conditions and materials of publication. SHARP members, preaching the gospel of book history, have infiltrated campuses, libraries, and workshops throughout the world, bringing to the newest generation of students and scholars an excitement about the materiality of the printed word just at the moment when some fear it will vanish into the evanescence of cyberspace.

Founded in 1991, SHARP held its first conference in 1993. This year, ten years after that motley group of historians, librarians, literary scholars and others first got together to respond to the need for a professional organization that could allow for a common interdisciplinary response to the burgeoning field of academic book history, SHARP can boast of nearly 1200 members in 32 countries. Its meetings have been held throughout the world. SHARP's journal, *Book History*, won the 1999 Council of Editors of Learned Journals Award for the best new scholarly journal.

"By advocating the recognition of print culture studies as an exciting new area of research and teaching," said Ms. Ashton, "SHARP has fostered increasingly widespread academic acceptance of the long-held APHA conviction that the study of printing and its history is central to the study of modern culture."

Jonathan Rose, accepting on behalf of SHARP president Simon Eliot, enumerated the common interests of the two organizations and thanked APHA not only for this Institutional Award but also for support during SHARP's formative stages. He then set forth an ambitious proposal of synthesis whereby the whole panoply of organizations devoted to book culture would cooperate in the creation of a new academic discipline. "We should work together to create new academic programs in Book Studies, which will explore the past, present, and future of all forms of written and printed documents, including books, periodicals, newspapers, manuscripts, letters, ephemera, and (yes) websites." To accomplish this, he proposed bringing together, "under one interdisciplinary umbrella, specialists in book history, printing history, the book arts, publishing education, textual studies, reading instruction, librarianship, journalism, and the Internet, and teach all these subjects as an integrated whole." ❁

• *Calendar* •

EXHIBITIONS

Through April 28: NYC: Grolier Club: "Bibliotheca Bodmeriana: Mirror of the World," representative selection of Martin Bodmer's (1899-1971) collection of 160,000 rare manuscripts, autographs, & artworks at Coligny, Switzerland. Contact Nancy Houghton: 212.838.6690; nsh@grolierclub.org; www.grolierclub.org.

Through March 2002: Austin, TX: Ransom Center at the University of Texas: "Treasures from the Ransom Center Exhibition at the LBJ Library and Museum." Contact: 512.471.8944; info@hrc.utexas.edu; www.hrc.utexas.edu.

LECTURES & MEETINGS

April 4: Washington, DC: Library of Congress, Mumford Room, 6th floor, Madison Building, 101 Independence Ave., S.E.: "LC Rare Book Forum: Private Collectors and Special Collections in Libraries," 9:30-4:30. Contact: 202.707.5221, cfbook@loc.gov.

September 25: Washington, DC: Smithsonian Institution, Museum of American History: APHA's 2001 Lieberman Lecture: "Illiazd: The Poet-Publisher and the Art of the Book," by Johanna Drucker; www.printinghistory.org.

October 19-21: St. Louis, MO: Washington University: APHA's 26th Annual Conference, "Transatlantic Type: Anglo-American Printing in the Nineteenth Century," www.printinghistory.org.

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