

Drucker Delivers 2001 Lieberman Lecture

ON SEPTEMBER 25, Johanna Drucker, Robertson Professor of Media Studies at the University of Virginia, art historian and book artist, delivered the 2001 Lieberman Lecture in the Carmichael Auditorium of the Smithsonian Institution's National Museum of American History.

Welcoming the approximately eighty attendees, thanking the organizers and introducing the speaker were Mark Samuels Lasner, APHA Vice-President for Programs, and Nancy Gwinn, Director of the Smithsonian Libraries. Drucker's lecture, entitled 'Iliazd: The Poet-Publisher and the Art of the Book,' was an overview of the artistic career of Ilia Zdanevich (1894-1975), and touched upon the subjects of the visual representations of language and the history of experimental poetry from the Russian Futurist movement at the beginning of the past century.

Drucker explored the work of the Georgian-born poet, printer and publisher, beginning and ending the talk with images from Iliazd's *Pirosmanachvili* of 1972, to illustrate her vision of the artist: how each of his roughly three dozen works displayed the artist's own personality and his technical virtuosity, despite the collaborative nature of bookmaking. A poet and artist with a printer's training, Zdanevich found that the book format was the only means to convey his intellectual and aesthetic interests. The name of his imprint, 41 degrees, derived from the latitude containing what the artist considered to be the major cities of creativity in Europe and also the temperature at which delirium occurs in a body. The frontispiece of *Pirosmanachvili*, a portrait of Iliazd's fellow Georgian artist Pirosmani, is by Picasso, who was a life-long friend and contributor to his productions. Other collaborators included such contemporary art figures as Alberto Giacometti, Joan Miro and Max Ernst.

Drucker first encountered Zdanevich's work in 1984 while doing research in the Bibliothèque Jacques Doucet in Paris. There she viewed Iliazd's (a contracted form he

continued on page 2



*Newsletter
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APHA Annual Meeting Set

Saturday, January 26, 2002 at 2 pm in the Trustees Room of the New York Public Library, 5th Avenue and 42nd Street.

Officers will report on APHA activities and the Annual Awards will be presented. The institutional award will be presented to the Plantin-Moretus Museum; the individual award will be presented posthumously to Hugh Amory (see related tribute in this issue).

Following the APHA reception, all are invited to the Bibliography Week Farewell Tea, held at the Grolier Club at 47 East 60th Street. ♡

• 26th Annual Conference Report •

OCTOBER 19 – 21, 2001

Transatlantic Type: Anglo-American Printing in the Nineteenth Century

FRIDAY, OCTOBER 19

ALL THE MOST attractive aspects of Fall – pleasant weather, picture-perfect trees – awaited the intrepid conferees who met, despite the vexing efforts of the travel gods, in St. Louis. More than 70 conference attendees and friends of the Washington University Libraries attended the conference's keynote address.

Marianne Tidcombe

'Cobden-Sanderson and America'

Ms. Tidcombe, a bookbinding historian, became interested in T. J. Cobden-Sanderson after reading his mystical 'Cosmic Views.' She noted that very little had been written about him: just a 1962 book by Norman Strouse

continued on page 3

Lieberman Lecture Report continued from page 1

began using in the late 1940s) seminal work *Poesie de Mots Inconnus* (1949), a volume Drucker came to realize was an inauguration of what she called his 'mature phase.' At that time in Paris, Drucker established a working relationship with Iliasz's widow, Helene Zdanovich, maintainer of the artist's memory, reputation and archives.

While Iliasz's work does not rest in total obscurity, Drucker believes that it should be better known. She concluded that the artist occupied a position in the visual arts between the publisher and the book artist. His knowledge and deep immersion in typography, material, writing and illustration processes of his *livres d'artistes* come together in a single, consistent vision. Drucker intends one day to write a full-fledged biography of Iliasz.

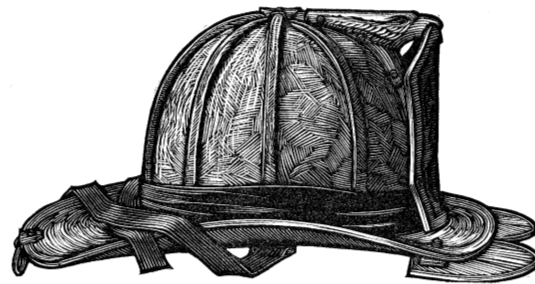
The Lieberman Memorial Lecture is named for J. Ben Lieberman (1914–1984), who was APHA's founder and first President. This event was co-sponsored by APHA; the Smithsonian Institution Libraries; the Center for the Book in the Library of Congress; and the Graphics Arts Collection of the Division of Information, Technology and Society, National Museum of American History, Behring Center.

Preceding the lecture, Stan Nelson of the Smithsonian Institution provided demonstrations and freewheeling discussions in the recreated mid-nineteenth-century type-founding shop in the Museum's Hall of Printing and Graphic Arts. For more than two hours, he filed and polished letter punches and matrices and cast type while conversing with shifting groups of APHA members. Nelson showed his latest homemade type mold, which he based on English examples (particularly one he studied in Oxford) and has devoted hours of milling and filing to fine-tune. Other topics covered were ladles for pouring the molten metal and the various eighteenth- and nineteenth-century presses surrounding the workshop.

Concurrently, volunteers Franziska and Jim Walczak, proprietors of the Sycamore

Press, demonstrated letterpress printing on a Washington Press of about 1860. The Walczaks had set wood type of President John F. Kennedy's inaugural exhortation with a wood block containing an image of a fireman's hat, which was created specially for this occasion by Chris Manson of Rockville, Maryland. The posters they printed were handed out to those watching. Our thanks go to Nelson, who organized the hand press demonstration as well as the printing of the formal invitations to the lecture. ♡

Julia Blakely



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your country
can do for you.

Ask what you
can do for
your country.

JFK - 1961

The National Museum of American History

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THE KEEPSAKE FOR THE LIEBERMAN LECTURE,
PRINTED BY THE WALCZAKS WITH
A WOODCUT BY CHRIS MANSON

Conference report continued from page 1

and John Dreyfus and a 1959 Typophile chapbook on the Kelmscott, Ashendene and Doves presses.

In early 1880, Cobden-Sanderson fell in with the Burne-Jones and William Morris group. It was Janie Morris who suggested that he study bookbinding. He was relieved somewhat from having to be concerned with finances as his wife Annie, the daughter of the prominent politician Richard Cobden, had a small but adequate income. The Doves bindery operated from 1893 until 1922.

The Doves Press began operation in 1900, and closed in 1916. The Doves type, which more closely resembled Jenson's design than the Kelmscott Golden type, was first used in 1899. Emery Walker kept the type used to print his 1900 Christmas card; found after his death, it is the only part of the Doves font to survive.

Edward Johnston was a creative master of lettering whose initials contributed much to the look of Doves Press imprints, including the wonderful initial 'T' of the Book of Genesis in the Doves Press Bible. Cobden-Sanderson and Johnston were superb collaborators, although Johnston was very slow, and required much prodding by Cobden-Sanderson to complete projects. He also could be extremely florid, and Cobden-Sanderson would gently encourage him to use restraint.

The American part of the Cobden-Sanderson story was the eleven weeks the couple spent touring and lecturing in the United States in 1907. Mr. Cobden-Sanderson lectured on the 'Book Beautiful', a phrase he coined in 1877. Mrs. Cobden-Sanderson was much in demand as a speaker on women's suffrage, having been prominent in the movement in England. *Jeffrey Barr*

AFTER THE LECTURE, we attended the exhibition opening for 'The Triple Crown Abroad: The Kelmscott, Doves, and Ashendene Presses beyond the British Isles,' showcasing Charles Gould's extraordinary collection of the three presses recently acquired by Washington University. The exhibit, curated by Erin Davis, included some of the books, proofs, drafts, ephemera and correspondence from the collection, and considered the reception and influence of the presses in the United States. In what was only one small demonstration of their generosity as hosts, the University gave copies of the color exhibition catalog to the attendees.

SATURDAY, OCTOBER 20

Anne Posega, Head of Special Collections at Washington University, greeted the 60 attendees, thanking APHA and Mark Samuels Lasner, our Vice-President for Programs, as well as Washington University's Erin Davis, Joy Lowery, Ken Botnick, and the Special Collections

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staff for making the conference possible.

Mark Samuels Lasner took the podium and acknowledged our Washington University hosts. He also thanked John Hoover, director of the Mercantile Library, our Sunday venue, and Kay Michael Kramer, whose Printery was the subject of an exhibit at the Mercantile, and who helped to advertise the conference.

Terry Belanger

‘Westward the Course of Books Takes Its Way’

The conference hosts and organizers, and all those in the audience, were grateful to Terry Belanger of the University of Virginia for agreeing to speak at the conference on very limited notice as substitute for Michael Twyman of the University of Reading, who was unable to attend. Twyman’s topic was to have been ‘Transatlantic Cross Currents’ and Belanger certainly covered a number of them in his paper. Belanger’s contribution to the theme of the conference ‘Transatlantic Type’ was to suggest the many ways in which American collectors, both private and institutional, influenced the market for nineteenth-century Anglo-American printing.

For the purposes of his paper Belanger essentially took Carl L. Cannon’s ‘Golden Age’ of American book collecting, defined as ‘the period extending from the late eighties to the World War,’ and divided it into two parts. He demonstrated how in the first part England’s Settled Lands Act of 1882 did so much to allow the sales that made the golden age possible. Belanger remarked on the essentially Anglophilic nature of private collecting and the importance of the bookseller Bernard Quaritch as a large number of books moved from England to America. It is also indicative that the Grolier Club of New York was founded in 1884. Belanger demonstrated how in the second part of the period these books gradually moved from private to institutional American libraries. He commented on the importance of changes in the American Income Tax Laws of 1917 and the role of A. S. W. Rosenbach during this period.

Belanger’s thesis was fleshed out by a number of ex-

amples, some of them well known and requiring only brief review, and others that were less well known even to his knowledgeable audience. Belanger’s paper served as an excellent and engaging introduction to the rest of the papers of the day. *William Stoneman*

Ron Tyler

**‘Production of the Great Work:
John James Audubon, the Havells,
and *The Birds of America*’**

Ron Tyler, Director of the Texas State Historical Association and Professor of History at the University of Texas at Austin, showed how Audubon’s talent, traditional techniques and practices combined with some good luck to produce *The Birds of America*. Before Audubon, printed depictions of American wildlife were static. Audubon created dynamic images of American birds by depicting them at life size and in characteristic poses within realistic landscapes. The color might have looked exotic to his contemporaries, but it was accurate.

Audubon’s innovations relied upon traditional practices such as an artist’s grid for perspective, and the studio system (employing talented assistants) for backgrounds and foliage. Audubon created dynamic representations of his birds by observing them carefully for days or weeks before killing and mounting them on a wire grid for painting. Tyler argued that Audubon conceived of the prints as the final product, not the paintings that are so frequently exhibited today.

Key to the success of *The Birds* and his later *The Viviparous Quadrupeds of North America* were Audubon’s printing partners. Tyler recounted how the Lizars of Edinburgh were unable to complete the first set of prints due to a strike, but by chance Audubon met Robert Havell Sr. and Jr. of London, who agreed to complete the project. This accidental meeting uncovered the engraving skills of Havell Jr., and resulted in Audubon’s magnificent double-elephant *Birds of America*, produced from 1827-1839.

A consummate marketer, Audubon had the *Birds*

printed in America, this time lithographically, to preserve U.S. copyright and to provide a more affordable publication. In this the octavo edition, Audubon integrated the text with his images, now reduced using a camera lucida process from 39 inches to 10 inches.

Despite omissions and flaws, Tyler argued, John James Audubon's *Birds* must be regarded as a monumental achievement, cataloging fauna and flora, which revolutionized the depiction of animals. *Paul Romaine*

Karen Nipps

'Inheritance and Innovation: William Hilliard and the First American University Press'

Harvard University acquired a press in 1639, but it ceased production in 1692. In the eighteenth century, Harvard grew in status and by 1802 decided to re-establish its press. Hilliard, already a successful printer who had previously worked for the University, was chosen to direct the press. The best quality was demanded, and to achieve this goal considerable sums of money were spent. Harvard required much ephemera, such as announcements, tickets, commencement literature, and theses, in addition to textbooks by American and British scholars.

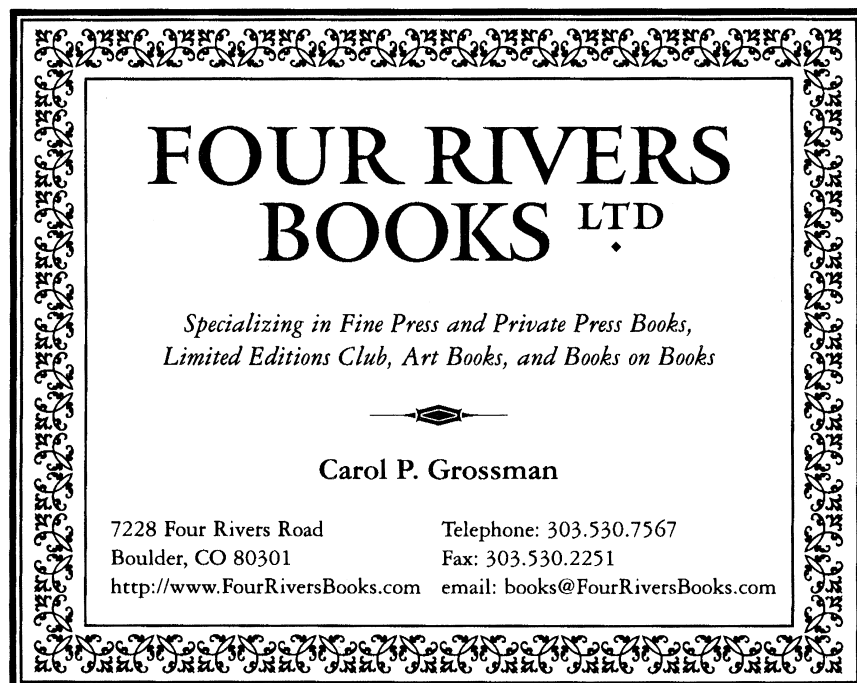
It was not a university press in the modern sense. Hilliard was allowed to print materials for clients other than Harvard. In 1808, Philip Metcalfe joined the firm. In partnership with John Abbot Cummings, they published important, serious books. Harvard encouraged them to challenge New York and Philadelphia printers,

but was not interested in backing the production of a Bible, which the firm produced in 1812 and 1814.

Hilliard and Metcalfe also printed works for faculty members. The highly respected Jacob Bigelow was concerned with the quality of the illustrations for his *American Medical Botany*, which he wanted to print in color rather than have hand-colored prints, as was the usual practice. Nipps explained that Bigelow experimented with lithography months before the better-known trials of Bass-Otis. For his book, Bigelow developed a multicolor printing process based on both lithography and etching on the stone. The publication, issued in parts by Hilliard and Cummings from 1817 through 1821, was received with much acclaim on both sides of the Atlantic.

Hilliard's activities as printer, publisher, type-founder, and bookseller continued to grow. Thomas Jefferson approached him in 1824 to supply quality books from Europe and America for the University of Virginia. Hilliard promoted native technical expertise and regarded printing as the foundation of all other arts as it preserved them in enduring documents. Hilliard and his partners formed the core of the Boston book trade; their efforts were to become the Little-Brown publishing firm and The Corner Bookstore. *Jeffrey Barr*

AFTER A BOX lunch taken on the patio of Washington University's West Campus, where we caught up with old friends and enjoyed the fresh air and sun generously provided, we returned to the conference.



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Conference report continued

William S. Peterson
'Nineteenth-Century Revivals:
Typographical and Spiritual'

Professor Peterson presented a fine case for linking the revival of making 'books well designed' in nineteenth-century England to the typographic work and intellectual obsessions of the seventeenth century. He described the 1829 meeting and ensuing friendship and collaboration between bookseller and publisher William Pickering (1796-1854) and printer Charles Whittington (1785-1876) of the Chiswick Press as one of the truly happy moments in printing. The choice of old-fashioned Caslon types for their publications harks back to the time of their favored texts, often spiritual, including works of the Caroline divines (whose arguments they apparently preferred over essays by their contemporaries), the Book of Common Prayer and the Bible. The two figures lend coherence to two decades of fine printing in the middle of a century that would not see the like until Morris's Kelmscott Press appeared briefly at its end.

While cautioning us against oversimplifying the connection between a beautifully printed book and its spiritual text, Peterson found Pickering and Whittington had deliberately attempted to evoke the past by attempting to connect the beauty of books with holiness.

Across the Atlantic, the two printer publishers whose aspirations for their work compares best with that of Pickering and Whittington showed no similar fusion of spiritual interests with fine printing.

Joel Munsell, a Massachusetts-born Congregationalist (1808-1880) printed in Albany using fine Caslon Old Face, and referred to himself as a disciple of Pickering, but his best typographic work was lavished on North American antiquarian and genealogical works such as *Papers Relating to Nantucket*.

Daniel Berkeley Updike (1860-1941), a Rhode Island-born Episcopalian and certainly a high churchman, was interested in Caslon as a reference to eighteenth-century American printing rather than as a reference to seventeenth-century Anglican works. His *Altar Book* (1896), designed in imitation of the Kelmscott style, shows a fine aesthetic unity, but Updike later came to believe that Victorian Gothic was a dead end. And when his Merrymount Press chose seventeenth-century types for its historical works, they seemed modern. *Sara Stone*

Philip J. Weimerskirch
'Daniel Berkeley Updike and England:
Some Little-Known Connections'

The final speaker was Philip J. Weimerskirch, Special Collections Librarian, Providence Public Library. The material for his talk was gleaned from the Daniel Berkeley Updike collection at the Library.

Although Updike is now known for his classic style, and in 1891 expressed appreciation for the Chiswick Press *On the Making and Issuing of Books*, between 1892 and 1906 Updike maintained a correspondence with British printers of the Arts & Crafts style.

Updike's childhood friend Harold Brown was the son of the great collector of early texts, John Carter Brown. Through the Brown family's British purchasing agent, F. S. Ellis, Updike made contact with William Morris, Edward Burne-Jones, Robert Anning Bell, Herbert Horne, a group of Birmingham artists, and others.

Initially, Updike wished to acquire fonts, border designs, and illustrations from the English artists. In August 1893 he wrote to William Morris asking to use or buy Kelmscott type. The following year he asked the T. & A. Constable Company if he might either make contact with their typefounder or use their type. Bell did the plates for *The Altar Book*, Laurence Housman (the brother of A. E.) designed some bindings and endpapers, and four of the Birmingham group made illustrations for the Merrymount Press (two also worked for Morris).

In 1896, the Press printed three numbers of *The Quest*, an American edition of the Birmingham group's magazine. It also issued *The Altar Book*, which was exhibited in London in October of that year to positive reviews on both sides of the Atlantic. Even three years later, when St. John Hornby wrote Updike for information about the Merrymount Press, he praised *The Altar Book*.

As late as 1937 his friend from the Birmingham group, E. H. New, contributed the drawings for Updike's *Richard Smith, First English Settler of Narragansett County, Rhode Island*. Thus, although Updike's British correspondence in the Providence Library's collection tapers off after 1906, and although his style had changed dramatically from its Kelmscott inspiration, Updike apparently kept some contacts from this early phase in his career.

Beth Kubly

Conference report continued

Ken Botnick, co-host:

Open House at the Nancy Spirtas Kranzberg Studio for the Illustrated Book

The conferees then followed a long under-ground passageway that lead to the Kranzberg Studio for the Illustrated Book. There the group was welcomed and serenaded by Professor Ken Botnick's unique rap rendition of type history. Who can forget such memorable lines as:

*Jensen was a Frenchman but in Venice he was cool,
His type was called Venetian and will always rule.
Aldus and Griffo worked in Venice for a while
And the type they designed we call "Old Style."*

*A Frenchman cut some punches of which he was fond
And these are the types we call Garamond.*

*Baskerville was a man with a mission
He began the typ-o-graphic transition.*

(For the complete version of "Typo-rapia" contact Professor Botnick.)

The open house and reception included a tour and the final press run of a multi-color keepsake printed by students at the studio with Richard Zauft, using wood types from the Hamilton Museum. *Dennis Ichiyama*

AFTER AN INTERVAL for rest, reflection, and a little sprucing up, we were taken to the St. Louis Art Museum, where we replenished our souls with conversation and tasty hors d'oeuvres on a patio with a waterfall. The sound of happy voices during dinner suggested that the refreshed conventioners continued to enjoy themselves.

After dinner, Irene Tichenor, our President, greeted the crowd and introduced Eric Holzenberg, whose work at the Grolier Club has made him perforce a habitué of after-dinner talks. His remarks, entitled 'Less Fine Than Private: Sir Thomas Phillipps's Middle Hill Press,' chronicled the great collector's not-so-great printing endeavors with a wealth of amusing anecdote.

The evening concluded with a greeting from the Dean of the Washington University Libraries, and remarks from Mark Samuels Lasner, who announced that next year, instead of a conference, APHA will make a bid for attention and new members by going on the road with a series of events around the country. Plans then bring us together again in 2003 at the University of Delaware for a conference on illustration.

conclusion on page 8

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Conference report conclusion

SUNDAY, OCTOBER 21

In the morning, we were whisked away to the Mercantile Library, at their new site in the library of the University of Missouri at St. Louis. A beautiful exhibit of the work of Kay Michael Kramer's press, The Printery, was on view, as were paintings by Thomas Hart Benton. After a generous buffet brunch, we heard a talk by Eric P. Newman, a collector of American numismatics. The talk, designed to engage our printing historical attention, was on paper money of the eighteenth century. Through an impressive array of slides, and a select display of some of Mr. Newman's collection, we were introduced to some of the issues in the design of early paper currency, including the need for the bill to be recognized and trusted, to be understood by illiterates, and of course, the need to circumvent counterfeiting. Two of the especially interesting examples included Benjamin Franklin's use of hard-to-counterfeit nature-printed leaves on Pennsylvania currency, and some bills printed by an unknown method in two colors in a complicated pattern that sometimes cut across letters, which was exactly replicated on each note.

And so another stimulating conference came to an end.

The editor would like to thank the kind souls credited above who allowed her to strong-arm them into writing the lecture synopses, and Virginia Bartow, who helped bring some coherence to the result. The rest is her own fabrication. Some photographs of the conference and the keepsake are viewable at the APHA web site, www.printinghistory.org.

In Memoriam • Hugh Amory

WE HAVE HEARD with considerable sadness that Hugh Amory, who will be APHA's honoree at the upcoming Annual Meeting, passed away on November 21, 2001 at the age of 71. He retired from Harvard's Houghton Library in 1995 after a long, distinguished career in cataloging. His wide-ranging scholarly pursuits included work on seventeenth- and eighteenth-century literature and early printing in America, particularly in Cambridge, Massachusetts. He co-edited with David D. Hall *The Colonial Book in the Atlantic World* (New York: American Antiquarian Society & Cambridge University Press, 2000), which constitutes volume one of *A History of the Book in America*.