



Newsletter
Number 154
Winter 2003

You are invited
to the
ANNUAL MEETING

January 24, 2004
2 pm

Trustees Room
New York Public Library
5th Avenue & 42nd Street

27th Annual Conference a Blast OCTOBER 24 – 26, 2003

MORE THAN A HUNDRED members and friends gathered for APHA's very successful conference "New Work in Printing History." The program was so full it spilled over from the traditional Saturday program, and started on Friday afternoon. What follows is an overview of the conference, which was organized in sessions consisting of three related papers followed by a question period. The Newsletter is indebted to the volunteers whose synopses of each talk are featured here.

"Evidence from the Margins: Tracing the Technologies that Produced Indecent 19th-Century American Imprints"

two technologies, the development and use of paper made from straw and the Adams power press outfitted with grippers, by looking at two slightly tawdry publications, *The Countess*, a racy novel published by W. Berry in Boston with a copyright of 1849, and the March 4, 1843 issue of the tabloid *The New York Sporting Whip*. Because the clandestine printers Haven is researching left little behind in the way of records, other means are needed to trace their activities.

D. Napier invented grippers for power presses about 1815 and Isaac Adams developed his power press in Boston in the late 1820s. Gripper marks from the Adams power press form a distinct impression like a U closed at the top. However, they are difficult to locate and Haven had to point them out on the samples of 19th-century printing she passed around. In *The Countess*, the gripper marks follow a pattern, but not always appearing on the first leaf, indicating a deviation in feeding. The paper was made from straw.

In 1828, William Magaw patented a technique for making straw paper. Straw requires considerable pro-

continued on page 2

HAVEN HAWLEY, a graduate student at the Georgia Institute of Technology, examined

THE 2003 J. BEN LIEBERMAN LECTURE

Making Books: Rocky Stinehour Going Back and Forth with Jerry Kelly

ON NOVEMBER 18, more than one hundred people gathered in the Lecture Room of Clapp Library at Wellesley College to hear Rocky Stinehour discuss with Jerry Kelly his career in printing. Ruth Rogers, Special Collections Librarian at Wellesley College, welcomed the group, and Mark-Samuels Lasner, Vice-President for Programs, introduced the speakers and thanked the Wellesley College Library and the Letterpress Guild of New England, which co-sponsored the lecture. Jerry and Rocky quipped that they preferred to call the presentation the "Rocky and Jerry Show" and then launched into a fascinating dialog about Rocky's work and the current state of printing.

Rocky stated his strong belief in printing books that fulfill a purpose, and in the value and importance of producing books that are correct in every detail. Rocky refused to name a favorite book from the more than 2000 that he has produced, and expressed his satisfaction with "The Stinehour Press: The Work of the First Fifty Years" exhibit at the Boston Public Library. Rocky said that he believes that an essential component of book design was to get into what the author is trying to convey, and then to make a well made book using the tools and materials at one's disposal.

Books are the very materials of thought and history, said Rocky, and the great question facing people working in the fields of the book at this time is what the role of carefully produced books is in the marketplace. Printers must embrace the best tools available at a particular point in time in order to create books in an economically viable fashion. Rocky acknowledged the power of the computer and said that typefaces designed for digital use were more appropriate for computer design than digitized versions of metal type.

Rocky said that he is proudest of putting the press together, and bringing the people, equipment, and customs of the work together into a harmonious working unit. The sense of community and of place, and the integration of home and work, has allowed Rocky to lead a unified life.

According to Rocky Stinehour, the golden age of printing is just beginning. The powerful tools now available, combined with knowledge about books, can yield wonderful results that reflect the search for truth and beauty. Better books are possible with current technology; and in Rocky's view, knowledge, understanding, and determination are critical for the creation of good books.

Katherine McCanless Ruffin

Book Arts Program Director, Wellesley College

cessing and has a strong rattle, a hard surface not requiring sizing, and is durable but brittle. The specimen copy of the *The New York Sporting Whip* was issued in an eight-page edition on straw paper and as a four-page edition on rag paper. Production of straw paper was sporadic during the 1830s and 1840s, but became routine and better known after 1850.

The examination of gripper marks and paper greatly assists in dating clandestine printers, but questions remain, such as "Was straw paper used solely in the New York region?"

Jeffrey Barr

"America's Lady Audubon"

NEA Librarian JOY KISER related the astonishing story

of *Illustrations of the Nests and Eggs of Birds of Ohio*, the production of which involved the entire Nelson Jones family in nineteenth-century Circleville, Ohio. The daughter, Genevieve, came to share her father's enthusiasm for ornithology. Although she had no training in natural history or art, after seeing a copy of *Audubon's Birds of America*, she took an interest in depicting local birds' eggs and nests, at which she proved to have remarkable talent. After Genevieve suffered a romantic disappointment, her father saw this project as a way to give her a new focus. Her brother, Howard, gathered the eggs; Nelson set about to sell subscriptions; a friend, Eliza Shulze, colored the plates. Robert Clark Co. printed the text and covers of the wrappers and supplied the same lithographic paper used by Audubon. The illustrations were printed by Krieb's Lithographing Company. The first part was delivered in July 1879.

When Genevieve died of typhoid fever at age thirty-two with only five illustrations completed, her mother, Virginia, stepped in, deftly drawing directly on stone, to complete this heroic project, painting a master plate of each image to guide the hired colorists after Elizabeth Shulze moved away. Costs rose substantially, and although Nelson hoped to recoup his investment, he ultimately lost his \$25,000 retirement savings. After seven years of work, during which Howard and Virginia contracted typhoid but survived, the book of 328 pages of text and 68 plates was completed. It won a special bronze medal and certificate in the 1893 Columbian Exposition.

Ms. Kiser has written several articles on the history of this work's production and is conducting an inventory of copies with and without the plates colored.

Irene Tichenor

"Fonotypy: Technologies of Writing and Printing"

ZACHARY B. SITTER, a graduate student in the English Department at

Brown University, delivered a very engaging talk on "Fonotypy: Technologies of Writing and Printing." Mr. Sitter began by noting that the physicality of the text and the materiality of language is now a subject recognized as worthy of study by literary studies departments. He then spoke on the work of Isaac Pitman and Alexander Ellis and their utopian wish to standardize written English so as to increase literacy, help trade, and establish it as the world's language. Under the rubric of "phoneticism," they established the *Phonotypic Journal* in 1842, calling for a written language to match spoken English. The Fonetec Society of Britain and Ireland was established in 1853 with three main objectives: to improve methods of teaching English by the dissemination of Pitman's phonetic method in shorthand classes, to encourage the use of the phonetic method in long-hand writing, and to extend its use to printing.

This last objective was the main focus of Mr. Sitter's paper. Pitman's method of fonography, or sound writing, his "Fonotypy," made its first appearance in type in January of 1844. However, he kept revising his system, eventually using forty characters, including seventeen new characters, while dropping some of the other letters of the common English alphabet. This constant revision was not a problem for reproduction by means of lithography, but was an enormous problem for printers using metal type.

Eventually Pitman's shorthand system took hold and became profitable, but Fonotype lost money and died out, providing a colorful tale in the long list of utopian attempts to bring rationality to English as reproduced on the page.

Jennifer B. Lee

After a break, we reconvened and were welcomed to the Grolier Club by Eric Holzenberg. Martin Antonetti, APHA's President, introduced our illustrious keynote speaker.

DAVID PANKOW delivered an inspiring address, enhanced by a lovely visual digital

KEYNOTE ADDRESS:

"Facing the Visible and Unfolded Book of the Future: New Frontiers in Printing History"

presentation. He looked at the history of the book as APHA has traditionally addressed it and placed it in a larger setting, urging us as historians to consider, collect, and study the book in its newer forms as well as the letterpress printing we tend to focus on.

At RIT, we were told, the students no longer learn hand typography; instead, everything is digital. In fact, the Cary Collection now holds the only relief printing setup at RIT. The future has become the present.

Printing has had immense consequences. Printed books are durable and classifiable; the longevity of texts encouraged a flood of authorial activity; the geometrically increasing volume of print brought on mechanization of the processes. Books owned or written became the mark of intellectual achievement, and libraries became storehouses and classifiers of all this knowledge. And as the book came to embody all this achievement, the book itself has become a symbol.

Although there is still a lot of work to be done on the history of physical print, we need to be aware that a profound history of the book is being made in our own time. We need to remember that we cannot wait to start collecting, preserving and investigating modern technologies, which are not as durable as print.

Pankow gave three examples of the things we need to do. The first is to continue to teach the past. He passed around handouts from an investigation showing how 16th-century books by Simon de Colines offer still-helpful ways of dealing with typographical problems.

Pankow also urged the necessity, as pointed out by Frank Romano, of identifying, saving, and interpreting the artifacts of phototypesetting. His last example was to create study collections of "e-book incunabula," such as *Myst*, which he described as not only a game but a work of literature that requires the reader's interaction, and a work which cannot be separated from the technology which presents it. Electronic books have burst the linear strait-jacket of print and become something different, a kind of experience which celebrates, like the *Iliad*, the journey and its digressions.

Jane Rodgers Siegel

SATURDAY, OCTOBER 25 EVENTS

"The Book as a Pot-Luck Offering: Edna Beilenson, Jane Grabhorn & the Books of The Distaff Side"

KATHLEEN WALKUP, librarian and scholar at Mills College, examined a group of books printed collaboratively from the 1930s to the 1950s by American women printers. Professor Walkup introduced her paper by quoting from the opening pages of their best-known volume, *Bookmaking on the Distaff Side* (1937): "Ever since the days of Mrs. Gutenberg, women have been involved in the art of printing..." Showing slides of Lewis Hine's photographs of African American women working in linotype, Professor Walkup continued her citation: "...and now, more than ever, they are to be found in the offices and factories concerned with the making of books."

Bruce Rogers designed the title page of *Bookmaking on the Distaff Side*, but otherwise it declares itself, in the introduction, a "female book." It is a potluck, a collection of signatures individually written, designed, typeset and printed by "the Ladies." The Distaff Side organized for "the express purpose of producing a book by, for, and concerning themselves."

Old Friends... Dürer, Tory, Blake, Shakespeare, Galileo, Newton, Gutenberg, Vesalius, Hooke, Redouté, Bodoni, Mercator, Palladio

Octavo is pleased to offer APHA members a 20 percent discount on all of its titles until 30 April 2004 when ordering online at www.octavo.com. Enter APHA03 when prompted in the ordering process and the discount will be applied to your selections.

Thank you for keeping the arts of the book flourishing.



Who were these women, and why did they make a book in this manner? They included Edna Beilenson, Jane Grabhorn, Wanda Gág, Bertha Goudy, Helen Olson, and Gertrude Stein, who contributed an original letter.

Professor Walkup noted an apologetic tone to some of the women's prose, and explored accommodation of men as a consequence of women working in a men's business. The Distaff Side collaborated again for *Goudy Gaudeamus* in 1939, now with a committee comprising Edna Beilenson, Evelyn Harter, Emily Connor, and Fanny Duschnes. The occasion was Fred Goudy's 74th birthday, and his shop had just burned down. Eleanor Roosevelt sent a letter of condolence (printed at the Spiral Press), while the printers sent him up in traditional fashion.

World War II stopped such sport, but the Distaff Side collaborated again in 1950 for *A Children's Sampler*, a benefit for The Children's Heart Fund. Lillian Marks, Dorothy Abbe, and Caroline Anderson (of Anderson and Ritchie), among others, contributed signatures, and Bruce Rogers again designed the title page. Professor Walkup concluded that the Distaff Side was a non-hierarchical, truly feminist, collaboration among women printers.

Jennifer Schaffner

continued

“Nifty Ideas... J. L. Frazier’s Contribution to the Typography of the First Half of the Twentieth Century”

KAY MICHAEL KRAMER, retired director of design and production for a major publisher, has

run The Printery, a fine press, since his graduation from RIT in 1961. His objective at the conference was to revive the memory of J. L. Frazier, a “proponent of rational and thoughtful first-class typography,” who influenced fifty years of compositors through the pages of the *Inland Printer*.

Frazier learned the printing business from an early age in newspaper offices across his home state of Kansas. Specimens of his work were published with favorable comment in the *Inland Printer* as early as 1911, and in December 1912 an article featured his typography. Soon, he moved to Chicago as an assistant editor at the magazine. He took over the Specimen Review Department (which published samples of compositors’ work with criticism and comment), then the typography department; he was even, briefly, Editor in Chief.

Although he aimed for severe, distinguished work of simplicity, Frazier acknowledged that some work required novelty. He published the first of his three books, *Nifty Ideas for Thrifty Printers*, before he left Kansas. The second, *Type Lore: Popular Fonts of Today and Their Origin and Use*, he published in 1925 as a guide to type for the general reader. (Possibly, his comment that most works on type contained too much detail and made the subject seem dry was a crack at D. B. Updike’s 1922 *Printing Types*.) *Modern Type Display* (1929) related to articles previously printed in the *Inland Printer*.

Frazier’s influence on compositors was enormous, from his decades-long stint in the Specimen Review Department, his books, and his prodigious correspondence, offering criticism and praise to everyone, from rank beginner to close friend. Kramer’s affection for Frazier’s ideals was clear, as was his encomium of Frazier as “a man who added something to his craft.”

Newsletter staff

Unfortunately, Julia Gardner was unable to attend the conference and deliver her paper “Reconsidering Emily Faithfull & the Victoria Press” as planned.

“The World-book-words: Archaism as Subversion in Russian Futurist Book Design”

JARED ASH, former Curator of Russian Art at The Judith Rothschild Foundation,

provided a fine introduction to Russian futurist book design with exemplary images from the collection of more than 1000 books and related works on Russian

avant-garde art donated by the Rothschild Foundation to the Museum of Modern Art in early 2001. MOMA celebrated the acquisition of this unique collection with an exhibition in Spring 2002 and a printed catalog, *The Russian Avant-garde Book 1910-1934*, to which Ash contributed an essay on “Primitivism in Russian Futurist Book Design 1910-14.”

Russian futurist book design emerged at the end of the first decade of the 20th century amidst other avant-garde art and literary movements, including Symbolism, Cubism, Alogism, Rayism and Primitivism. Ash emphasized the influence of Primitivism on Russian futurist book design, which distinguished it from both Italian Futurism and Soviet Constructivism, in part because artists drew heavily upon traditional native forms: manuscripts, religious and pre-Christian iconography, folklore, miniatures, blockbooks, woodcuts, such as the popular colored *lubki*, and children’s drawings.

Ash showed images of the work of the major books designers, Natalia Goncharova, Olga Rozanova, Pavel Filonov and Vladimir Burluk, as well as the poets with whom they collaborated, Aleksei Kruchenykh and Velimir Khlebnikov, in order to illustrate the various ways in which these artists experimented with texts, design and typography, and the materials with which books were made.

The speaker has started an independent curatorial venture, Red Wedge Resources, devoted to projects related to Russian avant-garde art, artist’s books, photography, and culture. Check his website at <www.redwedge.com>.

Michael Forstrom

MARCELLA GENZ, on the faculty of Florida State University, opened her presentation

“Capital City Printers in Antebellum Alabama”

with a reference to Benedict Anderson’s book, *Imagined Communities*. Newspapers create imaginary communities in the circulation of ideas. Community and nations are constructed by shared documents. She used the five early Alabama capital cities as an example. Alabama was wild and rural in the early nineteenth century. After the War of 1812, more immigrants arrived, mostly small farmers. In 1817, Alabama became a territory, its legislature meeting in St. Stephens. In 1819, it became a state with the legislature meeting first in Huntsville and then Cahaba. In 1826, Tuscaloosa became the capital and finally, in 1846 the capital was moved to Montgomery.

Most printing activity was confined to newspapers. With the formation of government, official documents needed to be printed and disseminated. In western Alabama, St. Stephens was a stratified society with a high level of illiteracy and an undeveloped print culture.

The legislature would appoint a state printer on a yearly basis, a highly lucrative position. The state printer dominated the trade in each capital; however, when the capital was moved the printing industry would shrivel. The award of the printing contract on a year-to-year basis added instability. Mobile, although a major cotton port, never became a printing center. Selma was the only major printing center not a state capital; it was a center of printing for Baptist literature in the South.

One exception to the decline of business when the capital was moved was Marmaduke Slade, a printer in Tuscaloosa from 1836 through 1856. He did have other clientele, including the University of Alabama and the state supreme court.

Alabama printers did not create a community, but they did document the developing Alabama community.

Jeffrey Barr

“The Bookbinding Brasses of the Riverside Press”

ROBERT MILEVSKI, Preservation Librarian and Manager of the Typography Studio at Princeton University Library, presented a short introduction to the subject of bookbinding brasses once owned by The Riverside Press, the defunct book production arm of the Houghton Mifflin Company. His talk was illustrated with nearly sixty slides of brasses that were used to stamp the covers of Houghton

Mifflin trade, subscription and limited edition books through the late 19th and the early 20th centuries.

Milevski stumbled upon his research topic while touring through Yale University’s Sterling Memorial Library, which had acquired a collection of 6000+ brasses from The Riverside Press in the early 1970s, after it closed down. For the past three years, he has made inked impressions of the brasses using a Reliance iron hand press that is in the Library’s Arts of the Book Bibliographical Press room, the first phase of his intended work with the brasses.

The talk began by focusing on the American artist Elihu Vedder, who designed the cover of Houghton Mifflin’s *Rubaiyat* and spoke of needing bookbinding brasses to bring his design to life in an 1884 letter to the manager of the Riverside Press, George Harrison Mifflin. Slides of the cover design, the stamped cover of the book, and the actual brasses used for the stamping brought this most strikingly to life for the audience.

Milevski then discussed the history of The Riverside Press, including an account of its demise and how the bookbinding brasses were saved for posterity, ultimately being given to Yale University. This came about through the efforts of one Yale alumnus, who was also the Press’s last president, Morgan K. Smith. The talk concluded with revelations of two binding designers who supervised The Riverside Press’s extra binding

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operation between 1905 and 1912: Philip Dana Mason and Louise Averill Cole. Mason's designs became brass dies for subscription and limited edition books of the Press. Cole was primarily a design binder, executing one-off fine bindings. Milevski asked for information about either of them, as so little exists in the Houghton Library archive that describes their careers at The Riverside Press.
with thanks to Robert Milevski

“The Art of the Poster: The Role of the Lithographic Artist in the Making of a Poster”

Aided by a selection of slides that featured the poster designs of American-born artist E. McKnight Kauffer (1890-1954), GRAHAM TWEMLOW, of the University of Reading, described the practices employed by several lithographic printing houses at work in London during the first half of the 20th century.

According to Twemlow, the actual role played by the lithographic artist varied. He suggested three areas of specialization: the litho artist originates a design for the client and executes the complete job, by drawing it on the stone or plate; one of the printing company's own studio artists originates the design, and their litho artist interprets it; or the client commissions an external commercial artist and the printing company's litho artist interprets the work. A biographical sketch of a litho artist who was an apprentice at Waterlow's and a series of images of lithographic artists at work in the studio at Waddingtons illustrated various aspects of the training, experience and production work of lithographic artists.

Twemlow cited several archival collections, including London's Transport Museum, Shell, and the Victoria & Albert Museum, where he was able to compare the original designs to the printed posters. He then showed a series of slides of original artwork and the finished posters that showed how the lithographic artists often reworked the commercial artist's work including reshaping images to fit the final poster size, or reissuing images in new posters.

Twemlow then returned to the poster designs of E. McKnight Kauffer and demonstrated the relationship of Kauffer's original artwork for London Transport posters to the finished product. Using side-by-side slides he evaluated whether or not the lithographic artist's interpretation improved or detracted from the original version of the commercial artwork.

Although the case for significant input and interpretation by lithographic artists on lithographic poster art was based on the British model, Twemlow asserted that there was no reason to think that it would not apply to intercontinental lithographic printing house practice.

Ending on such a hopeful note, we expect other printing historians will take inspiration from Twemlow's brilliant presentation of the working life of twentieth-century London lithographic artists. *Virginia Bartow*

“An Imperative (L)ink: Early Railways and Printing”

I must admit to a particular interest in ALAN LEVITT's talk because of my son's longstanding infatuation with railroads and trains. So when Mr. Levitt stated that there was an “imperative link” between the history of railways and printing, I was well prepared to follow him into the 19th century versions of the railway flotsam and jetsam that litter my house.

From its very beginnings, the public railway relied on the printing industry to provide it with the technical and engineering reports and plans, financial statements, promotional materials and all of the other printed matter necessary for the railway's proper operation. In fact, Mr. Levitt stated that it was the public railway system that contributed most to the proliferation of printing concerns in England. Lithographic printing, which allowed for a cheaper and easier method of producing very large numbers of tickets, schedules, guide books, maps, etc., eventually came to dominate this market.

Accuracy, a very important concern of the railroads, not only in their financial and engineering reports to Parliament, but for their schedules and tickets, was remarkable.

The emerging middle class also played a role in this symbiotic relationship between the printing industry and the railroads. As the major users of the railway system, they sought images of the railroads to decorate their homes, in paintings, in books, periodicals and broadsides.

Mr. Levitt concluded his talk with the statement that the work that he had done to call attention to the vast market for printed matter created by the needs of the railroads needed to be explored more thoroughly. He was particularly concerned with the fact that some railroads developed their own in-house print shops and how that phenomenon affected the printing industry in general. Furthermore, he called attention to the relationship between the needs of a seemingly insatiable market for printed matter and the development of new technologies, particularly those in other related industries such as papermaking. *Miriam Mandelbaum*

RAYMOND NICHOLS and BILL DEERING, who both teach at the University of Delaware and co-direct the Raven Press, a new letterpress studio at the

“Letterpress as Image (or Illustration?)”

University, gave a very lively talk about the current use of letterpress in the advertising design industry. Speaking first about their own interest and experience with typography, Nichols and Deering went on to argue that if computers offer numerous technological possibilities for graphic designers, they also rob them of a certain feeling for the craft. Letterpress, by contrast, is refreshing and can provide a unique visual identity to advertising companies. Nichols and Deering laid out an impressive slide show illustrating the significant elements of letterpress for advertisement designers. Among these, typeface and layout, as would be expected, but also surface look (i.e., a more “distressed” or crude look than a copier can produce) and painterly look (i.e., the “feel” of typography that can come from using wood type). The speakers concluded with some observations about the humanity of letterpress as opposed to the flatness of text produced with computer-engineered types.

Caroline Duroselle-Melish

“Material Culture & The Internet: The Print History Project” SYDNEY SHEP, of Victoria University of Wellington, and

printer at the Wai-te-ata Press, gave what she described as “a Cook’s tour” of a new, ongoing, dynamic monograph on New Zealand print history.

In 1999, Robert Darnton suggested a new model for scholarly publishing, taking advantage of online opportunities by providing not only the finished monograph, but also the data it interprets and auxiliary information such as pedagogic tools and reader commentary. Shep proudly suggests that the Print History Project is the first online interpretive monograph. The project, a collaboration between the New Zealand Center for the Book and various libraries and other organizations is, indeed, wide in scope and intention. It wants to build historical context for industry, to provide material for teachers, to train librarians and historians, and to create access to and preservation of library resources and archives.

A sample challenge is defining the audience and looking at how the online structure shapes their experience of the material. The project has addressed the question by offering multiple ways to experience the content. The selection of material has also been difficult; they are aware that their decision to focus on material not widely available might even alter the canon. The project is also trying to keep the artifact central while in the business of providing digital versions of it.

Future plans include adding peer-reviewed articles and an oral history project. The project should be commended for thinking so carefully about what and how they are doing and the ramifications of their decisions.

The site is well worth a visit at <www.nzetc.org/projects/php/about.html>. *Newsletter staff*

More than fifty APHA members enjoyed wine and savory snacks while studying “Open for

Center for Book Arts Reception & Exhibition

Action: an Exhibition of Political Book Art,” co-curated by Sharon Gilbert and Richard Minsky. The exhibition featured about forty artists who use the book as a call to action to educate and inform the reader on issues of the environment, war, racism, or personal relations. Ms. Gilbert provided insights and answered questions about the show. Rory Golden, Executive Director of CBA, gave a welcoming speech and APHA members were encouraged to stroll through the facilities and watch printers working on a special CBA publication and a binder putting the finishing touches on a limited edition; enter their names for a raffle drawing; and purchase broadsides from the Center’s Broadside Reading series for 2002. A swell time was had by all.

Nina Schneider

SUNDAY, OCTOBER 26 EVENT

Despite the change of clocks and threatening rain, an intrepid group of nearly forty APHA members joined **Guided tour of the De Vinne Building**

De Vinne biographer IRENE TICHENOR in a tour of the 1886 press building of Theodore L. De Vinne (1828-1914) at 393 Lafayette Street in Greenwich Village. Unfortunately, other than the carved stone lintel, there are no artifacts remaining of its printerly origins. The press building was designed specifically for printing; the floor, for example, was covered in asphalt to reduce press vibration.

After De Vinne’s death in 1914, the firm quickly declined: in 1923 the firm was sold to M. B. Brown Printing & Binding, although the building and property remained in the De Vinne family until 1929, when their remaining interest in the property was bought out.

No printing has been done in the De Vinne Press building since the early 1980s. The current owner, Mr. Edwin Fisher, permitted our tour group to look over the neighborhood from the roof, see his private collection of photographs and prints of the building, and visit the basement where the web press once resided with stereoplates and paper. Dr. Tichenor provided tour members with a booklet of photographs and chronology related to the building. She also revealed that her biography of De Vinne would be published by David Godine in 2004.

Paul Romaine



With Gratitude

APHA thanks the following for making the 2003 conference possible:

Our host, The Grolier Club, director and librarian Eric Holzenberg.

APHA executive secretary Steve Crook.

The Program Committee and members of the local arrangements committee: Georgia B. Barnhill, Lowell Bodger, Eric J. Holzenberg, Martin W. Hutner, Paul W. Romaine, David S. Rose, Nina Schneider, Jane R. Siegel, Deirdre C. Stam, and Irene Tichenor.

Student volunteers from the library school at Long Island University: Melanie Cushman, Liavon Uyrevich, Nina Romano, and Françoise Gramet.

Center for Book Arts, Rory Golden, director.

Edwin Fisher, owner of the De Vinne Building.

Earl Kallemeyn, Kallemeyn Press, for printing the conference brochure.

Russell Maret, of Edition Rhino, who printed the registration bags.

Isaac Gewirtz of the Berg Collection.

Martin Hutner and Jerry Kelly, for the gift of their Whistleriana catalogue, a special issue printed for the conference.

Support was received from Mark Batty, Publisher; Bromer Booksellers; Philadelphia Rare Books and Manuscripts Co.; Books of Slovenia; Charles B. Wood III; and Wells Book Arts Center, Terrence P. Chouinard, director.

Thanks also to the Guild of Book Workers, the Type Directors Club, Printed Matter Inc., The Typophiles, the Museum of Printing, and the Society of Typographic Aficionados.

And special thanks to two generous and anonymous private donors. ✨

New Members will be listed in the next issue.

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The Newsletter is published four times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual membership for the calendar year is \$40; Institutional, \$50; Contributing membership, \$75. Membership also includes a subscription to Printing History, APHA's semi-annual scholarly journal.

Advertising in the *Newsletter* is available for \$85 for a quarter page.

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