



Newsletter

Number 155
Spring 2004

Upbeat Annual Meeting

24 JANUARY 2004

WE WERE welcomed to the New York Public Library by Virginia Bartow, Curator, George Arents Collection and Head, Special Collections Cataloging (and, naturally, an APHA member), who also invited us to join her for a tour of her delightful exhibition, "Ninety from the Nineties," after the meeting.

Then Martin Antonetti, our President, welcomed in APHA's 30th-anniversary year and introduced the reports of the officers.

REPORTS OF THE OFFICERS

Paul W. Romaine, Vice-President for Membership, reported that we had 738 members at the end of our membership year (October 2003), and that 2004 renewals to date are ahead of last year at this time. Local chapters have had a great variety of events in the past year: visits to exhibits, lectures, a barbecue at the press of Patrick Reagh, films, and a presentation by Robert Wagner, the wood engraver. Romaine thanked the Chapter Presidents for all their hard work. He read the names of APHA members whose deaths have been reported in the past year: Kenneth Auchincloss, Sandra Kirshenbaum, Bernard McTigue, and Joanne Sonnichsen. A moment of silent remembrance was then observed.

Martin thanked Paul, who is leaving the Board after years of hard work and service to APHA (although he is, happily, staying on as Web Master).

Mark Samuels Lasner, Vice-President for Programs, pronounced 2003 a highly successful year, with three outstanding events. Matthew Carter and Chuck Creeseey gave a presentation on the digital version of the typeface "Monticello" in January. In October, the conference came back in spades after its hiatus in 2002. Featuring a new format and a call for papers, "New Work in Printing History" had our second high-

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"Picture This: The Art and Technique of Illustration"

Annual Conference
30 September – 1 October 2004

FOR OUR 28th annual conference, to be held at the University of Delaware, APHA has selected the theme "The Art and Technique of Illustration." Illustration may be defined broadly as the printed reproduction of pictorial matter. As with the 2003 conference (and following its success), we have issued a call for papers. **Deadline for submission of proposals is 1 May 2004.** See our website for the full text of the call for papers.

The conference, hosted by the University of Delaware Library, begins on the afternoon of Thursday, 30 September, with an address by featured speaker, publisher, and book historian David Godine, sponsored by the University of Delaware Library Associates. This talk is being held as part of the opening of a major exhibition of the work of artist, designer, and wood-engraver John De Pol (whose archive was recently acquired by the UD library). A reception will follow. Friday, 1 October, will be devoted to the presentation of papers, with lunch held at the Raven Press, a newly-established letterpress operation. There will also be time to see an exhibition of current printing by presses connected with colleges and universities and to visit the university's museums and special collections department.

Following the last paper on Friday afternoon, attendees will travel by bus to nearby historic New Castle, Delaware for a reception at Oak Knoll Books and dinner at the Arsenal, a charming 18th-century building located near the Delaware River waterfront. The conference coordinates with Oak Knoll Fest – an international annual gathering of fine press printers to take place on Saturday and Sunday, 2 & 3 October – which will feature two panel discussions by distinguished invited speakers on the subject of illustration.

We believe that the combination of APHA conference, exhibition, printing and illustration-related events at the University of Delaware, and Oak Knoll Fest will prove an irresistible attraction. So please join us! Delaware may be the second smallest state but it is big on the map for the book arts – at least for a few days this fall. Further details about the conference will follow this summer. ☛



The Kelmscott Press III by John DePol, 1988. The John DePol Collection, University of Delaware Library, Newark.

◀ Profiles ▶

Meet two new members of the APHA Board.

In 1971, Terry Belanger established the Book Arts Press at the Columbia University School of Library Service as a bibliographical laboratory supporting a program for the training of rare book and special collections librarians and antiquarian booksellers.

In 1983, he founded Rare Book School (RBS), a collection of five-day non-credit courses of interest to students of the history of the book and related subjects. In 1985, he and the Book Arts Press began a series of videotapes on various aspects of printing history: the widely-distributed *Anatomy of a Book: I: Format in the Hand-Press Period* (1991) was reissued as a DVD in 2003.

Belanger moved both the Book Arts Press and Rare Book School to the University of Virginia in 1992, where he accepted an appointment as University Professor and Honorary Curator of Special Collections. Each year (during seven or eight weeks in the winter, spring, and summer), RBS attracts about 300 participants who compete for admissions to five-day courses on subjects ranging from the history of bookbinding structures to rare book cataloging. Belanger's appointment at UVa as University Professor is an interdisciplinary one, without department or fixed duties; during the current academic year he is teaching history courses in the School of Arts and Sciences and in the School of Engineering and Applied Science.

Kathleen Walkup, director of the Book Arts Program at Mills College, discovered her love of books and of printing early. When she wasn't running her own library in her otherwise library-less small town she was lurking in the printing plant of the newspaper where her mother worked as a journalist. Some years later she bought her first platen press with the four other members of the Five Trees and set it up in a converted poodle parlor in San Francisco; there she finally learned to set type right-handed. Her interest in printing led her to wonder who her foremothers were, a question that has resulted in a number of essays and lectures about the history of women and books. At Mills College she established a Book Arts Program that incorporates studio classes in artists' bookmaking with courses that focus on aspects of this history; in one course students develop a reading history of the college through the use of archival documents. Her recent ongoing studio project, Library of Discards, begins with the books that libraries remove from their collections, so in a sense she is reiterating her early experiments in librarianship. ❧

Annual Meeting report continued

est conference attendance ever. Those many attendees enjoyed presentations on a wide range of truly "new" subjects and a scintillating keynote address that addressed where printing history has been and where it needs to go in the future.

November saw the 2003 Lieberman lecture, hosted by Wellesley College. "Making Books: Rocky Stinehour Going Back and Forth with Jerry Kelly" featured the always interesting, occasionally acerbic Rocky Stinehour. This well-attended event was followed by a reception in Wellesley's book arts press area.

Coming up is the 2004 annual conference on illustration, scheduled for 30 September – 1 October at the University of Delaware. These days immediately precede Oak Knoll Fest. The conference will see the opening of an exhibition of John De Pol's art and archive at the University of Delaware Library. For more information, see the separate article in this newsletter.

Jerry Kelly, Vice-President for Publications, spoke about a busy year for the newsletter and journal. In *Printing History* 46, David Pankow has produced another exceptional issue, including Frank Romano's article, a definitive history of the Phototype era, greatly expanded from his talk at the RIT conference. Mike Peich is organizing our next special publication, a poetry portfolio similar to *A Type Miscellany*, which we published some years ago. Each four-page folio will feature a previously unpublished poem by a major poet, each printed by a different printer.

Deirdre Stam, our Treasurer, reported despite her laryngitis that APHA enjoyed a calm year, financially speaking, ending comfortably in the black. Income was \$60,133 and expenses were \$57,178. While the excess of income over expenses is encouraging, she noted that income was down slightly in 2003 when compared with 2002, that is \$60,133 in 2003 versus \$77,974 in 2002. APHA's cash on hand, in checking and savings accounts, totals \$64,586. Restricted funds, which are invested, equal \$17,433. APHA's total assets are \$82,091.

REPORT OF THE PRESIDENT

Martin Antonetti reported that our organization is in great shape, very active and moving along on many fronts. The exception is membership, which has been declining over a long time in spite of the herculean efforts of a series of Vice-Presidents for Membership.

Martin is optimistic that we can renew the spirit of the organization. Our financial standing is good; we have managed to produce the journal, the conference,

and our various other activities each year while staying in the black. For a larger future, we need a much sounder financial base, including a reorganized financial structure. To this end, the Board started its reassessment two years ago.

While APHA's mission remains as it ever was, the Board and APHA itself are on the verge of significant structural change to carry us into the future. For example, the Board today agreed to change the way it does business. Committees have been set up in Finance, Publications, Programs, Oral History, the Internet, and Archives. We may go beyond the Board for membership in these committees; if you have an interest, especially if you have expertise to share, please contact Martin.

Martin thanked Barbara Henry of Bowne & Co. Stationers for printing the meeting keepsake, Lili Wronker for hand lettering the awards, Heike Kordish of the NYPL, for the use of the room, and the Grolier Club, with whom we have had an ever-closer collaboration in past years.

Thanks are due to Board members stepping down after distinguished service – Marcus McCorison, Paul Romaine, and Jane Siegel. Martin also acknowledged Stephen Crook, the "platonian ideal" of an Executive Secretary.

NEW OFFICERS

Irene Tichenor, Chair of the Nominating Committee, presented the proposed slate, which was elected by the members present.

Officers (until January 2006)

Martin Antonetti *President*
 Kathy Walkup *Vice-President for Membership*
 Mark Samuels Lasner *Vice-President for Programs*
 Jerry Kelly *Vice-President for Publications*
 Deirdre C. Stam *Treasurer*
 Nina Schneider *Secretary*

Trustees (until January 2007)

William Helfand
 Eric Holzenberg
 David Whitesell

APHA FELLOWSHIP

Martin Antonetti, as Chair of the Fellowship Committee, was happy to report that they had had a very difficult time choosing a Fellowship winner. In only the second year of the program, currently funded by an anonymous donor, there were nineteen very good complete applications. The award went to Susanna

Ashton, Assistant Professor of American Literature at Clemson University for her project "Impressions: William Stanley Braithwaite and Constructions of Type." See the separate article in this newsletter for more on her research.

PRESENTATION OF APHA AWARDS

David Whitesell took the podium to present the awards, as Blanche Ebeling-Koning, the Chair of the Awards Committee, was unable to attend.

In presenting the Individual Award to Donald W. Krummel, Professor of Library Science and Music (Emeritus) at the University of Illinois, David said:

.... During his teaching career at Illinois (and at other venues such as Rare Book School), Don has not only published widely, but he has also developed a reputation as one of the great library educators of his generation. His personality and perspective have made him a much-admired teacher and a valued mentor to a new and enthusiastic generation of scholars.

Of particular note has been Don Krummel's record of scholarship and teaching in the bibliography of music and the history of music printing.... He has written or edited a series of standard works on the history of printed music, among them: *Guide for Dating Early Published Music*; *English Music Printing, 1553-1700*; *The Literature of Music Bibliography*; *Music Printing and Publishing*; and his 1987 Engelhard Lecture at the Library of Congress, *The Memory of Sound: Observations on the History of Music on Paper*. Few people have done more than Don Krummel to understand, articulate, and preserve this 'memory of sound,' an enduring achievement which the American Printing History Association gratefully recognizes with this award.

Don Krummel received the award with the modesty his friends would expect, stating "... my manners are bad, my taste is bad, my faith is bad, and my scholarship is bad, and I need to ask you to allow me this confessional." Among his sins he confessed to having had the bad taste to study music printing, which he admitted is "rarely handsome to look at." In its defense, he did suggest, "In the printer's garden, music may be a weed, but its curative powers can be wonderful."

Admitting, even boasting proudly of being behind the times, Don suggested that bibliography is not a matter of downloading, but of providing a service to

readers. OCLC (the library database known to many as WorldCat) he characterized as a “bibliographical Wal-Mart,” which he uses “even if it is dull and often mean,” while “Bigmore and Wyman is less useful, but I love it because it was done for readers like me.” Through such anecdotes, our laureate led to the conclusion that “bibliographical bricolage – tinkering, improvising, tweaking, wits and smarts – is just as important as methodology and system.” And with its award, APHA perhaps provided some measure of absolution for Don’s bibliographical sins, real or imagined.

THE INSTITUTIONAL AWARD

David Whitesell explained: “Founded in 1978...the American Typecasting Fellowship has committed itself to preserving the methods and materials of typecasting and linecasting. Its dedicated membership, now numbering over 300, has worked tirelessly to locate and refurbish old typecasting equipment and to preserve thousands of fonts of matrices. Many ATF members actively use their equipment and instruct others in the technology ... The American Typecasting Fellowship offers us a valuable and instructive model for preserving our printing history. In presenting this award, we commend the members of the ATF for their passion

Stanley Morison & ‘John Fell’



A fascinating account of the writing and production of Stanley Morison’s great work *John Fell, the University Press and the ‘Fell’ types*, told through the archives at Oxford University Press, and the Stanley Morison Room papers in Cambridge University Library, and through interviews with some of those involved. Spanning more than four decades, the project faced delays, setbacks, and disagreements, but finished triumphantly with possibly the finest book printed by the Press in hand-set type in the twentieth century, albeit published the very day after Morison’s death.

The 240 copies each have twelve tipped-in photographs and four leaves printed in Fell type. The book has been letterpress printed in Monotype *Van Dijk* on Mohawk Superfine. Binding A: fifty *de luxe* copies bound in quarter leather, with a portfolio of extra materials in a slip case (US\$270). Binding B: 170 copies in full cloth with dustjacket (US\$135), and twenty sets of sheets (US\$90). Shipping extra at cost. About 8.75 in. by 11.5 in., 144pp.

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and commitment, congratulate them for their achievements, and wish them a long and successful future.”

Richard L. Hopkins’s use of a PowerPoint presentation about this organization dedicated to the preservation of metal type represented the eminently practical attitude the ATF exudes, as does his Monotype composition caster run from a Macintosh computer (rather than punched paper tape), a technology developed by an ATF member.

The group has accomplished much despite a proud distaste for the appurtenances of organization. At what would turn out to be the first ATF Conference, some typecasting enthusiasts stayed up through the three days of the event, talking and making type. They also wrote their famous by-laws, short and sweet, which do not allow for officers or dues, or any further by-laws.

In his role as editor and publisher, Hopkins produces the *ATF Newsletter*, which is printed partly by offset, but mostly on his 10 × 15 Heidelberg (hence the 7" × 10" size of the journal). In its 40 pages, the journal looks at typecasting and linecasting equipment, its use, its maintenance, its proper care, and its history. Members also communicate by telephone and email, and get together every other year in a conference that has been held in places as diverse as Oxford, England and Provo, Utah.

Since 1995, Hopkins, with the help of Paul Duen-sing and Roy Rice, has conducted biennial week-long hands-on sessions with Monotype machines. “Monotype University” now has 26 graduates, who represent a new generation of typecasters.

Just as ATF lives up to its motto of “Continuing the Tradition,” Hopkins clearly fulfills the description on his license plate, “TYPENUT.” Interested persons may contact ATF and Rich Hopkins by writing directly: Richard L. Hopkins, PO Box 263, Terra Alta, West Virginia 26764, <wvtypenut@aol.com>.

Both awardees were very pleased and grateful to APHA. Their talks can be found on APHA’s website, <www.printinghistory.org>.

INFORMATION EXCHANGE

This new feature of the Annual Meeting was inaugurated by Martin Antonetti to give members an opportunity to share information and to ask questions.

Gardner LePoer, of the Museum of Printing in North Andover, MA, spoke of his museum’s struggles to survive and the deplorable state of museums of printing in this country. He said, though, that he had just met with the National Association of Printing Leadership, asking for help, not just for his own museum, but

Annual Meeting report conclusion

for APHA as well. Happily, the Association promised to increase awareness of printing history associations and to raise financial support.

Helena Wright, of the Smithsonian Institution, spoke about the closure of the Hall of Printing and Graphic Arts. When the Arts & Industries building had to close because of structural problems, she explained, there were a series of contracts in place for exhibits that had to be honored. The Hall of Graphic Arts was closed to make room for an exhibit opening in January, so the presses were placed in storage in Virginia. The "Franklin Press" and the early American printing shop are still on view. She placed this decision in context; the museum administration is closing all the other individual subject halls in the museum as well, to make room for all thematic exhibitions. One of the latter will be an exhibit on "Communication," which will include part of the previous Hall of Graphic Arts exhibit.

Wright explained that her two primary concerns at present are staffing and continuing access to the collections. Without Stan Nelson (recently retired, and a "Museum Specialist Emeritus") and Elizabeth Harris, the typography and letterpress side of the department are curator-less. Also, the facility where the collections are stored (except for the presses) is having an asbestos problem, and the typemaking facility and 19th century print shop in the Hall of Graphic Arts are currently barricaded behind temporary walls.

Asked what her view of an ideal future would be, Wright responded that Stan Nelson had always hoped for a well-funded study facility in their storage location. Antonetti promised that APHA would draft a letter of support. (The text of this can be found on our website.)

Joel Mason reported that APHA participated in the Printing Week dinner of the Club of Printing House Craftsmen, and that APHA had nominated Irene Tichenor for an award.

And the meeting ended, everyone with much matter for discussion at both APHA's reception and later at the Grolier Club's Bibliography Week Farewell Tea. Many of those who had been attending the full scope of Bib Week's offerings were very happy that the Grolier "Tea" for once offered its titular beverage.

Jane Siegel

◀ *APHA Fellowship Award* ▶

Susanna Ashton, Assistant Professor of American Literature at Clemson University, has won the 2004 APHA Fellowship competition for her project "Impressions: William Stanley Braithwaite and Constructions of Type." The Fellowship, funded by an anonymous donor and providing an award of up to \$2,000 for research in any area of the history of printing, will be used by Dr. Ashton to complete her current book project, *Bound: Black Men as Book Men, 1820-1920*. The first part of Dr. Ashton's book deals with the close connections that developed between printing and slavery in the United States. Subsequent chapters deal with the post-Civil War era and the legacy of tension over the role of print that slavery had left America.

The APHA fellowship will help her complete research and writing of her final chapter on the black printer, poet, and editor William Stanley Braithwaite. Dr. Ashton describes this part of her book:

William Stanley Braithwaite trained with a printer and a publisher in the late 19th century, and grew up to be a poet, an editor, and a literary critic. But what interests me most, as key to understanding his work and his role in American culture, is his work as a printer, publisher, and book trade professional. He founded what was arguably the first black-owned publishing company, B.J. Brimmer and Co. in 1922 and it is this intimate knowledge of books, print, type and the material production of books that shaped his literary work. For in Braithwaite I see the historic tension between African Americans and books, reworked for the 20th century. No scholars of Braithwaite's work have put him in the tradition of African-American printing and book culture. My study, which will merge literary and historical analysis, will attend to how he connected his work with the material and with the imaginative book.

Dr. Ashton, who is currently completing a Fulbright Fellowship in Ireland, will use this APHA fellowship to research the ephemera produced by B.J. Brimmer and Co., and to examine Braithwaite's printed books and letters. ❧

◀ *New Members, Spring 2004* ▶

George Barnum
Washington, DC

Hosea Baskin
Northampton, MA

Mindy Belloff
New York, NY

Kraig A. Binkowski
Wilmington, DE

Q. David Bowers
Wolfboro Falls, NH

David Brough
Atlanta, GA

Kathleen Burch
San Francisco, CA

Melanie Meyers Cushman
New York, NY

Rebecca W. Davidson
Princeton, NJ

William Deering
Wilmington, DE

Teresa Farah
Chanhassen, MN

Mark Fletcher
Springfield, MO

Richard Friedlander
New York, NY

Melanie Gardner
Silver Spring, MD

Françoise Gramet
New York, NY

Tracy Honn
Madison, WI

Richard L. Hopkins
Terra Alta, WV

Chao-Ying Hsu
New York, NY

Marieka Kaye
Buffalo, NY

Maco Kusunoki
New York, NY

William T. La Moy
Syracuse, NY

Debra E. Lavioe
Charlestown, MA

Debbie Maynard
Hewitt, NJ

Andrew Miller-Brown
E. Burke, VT

Barbara Mortkowitz
San Jose, CA

Paul Moxon
Tuscaloosa, AL

Soohyen Park
New York, NY

Robert Martin Phillips
Nova Scotia, CANADA

Alan Rauch
Charlotte, NC

Jane Reed
New York, NY

Jesse Rossa
New Castle, DE

Robert J. Ruben
New York, NY

Theresa Smith
Buffalo, NY

Nancy Stock-Allen
Carversville, PA

James VanPernis
Swan's Island, ME

Ralph Vettters
Somerville, MA

Mark Wilden
Coarsegold, CA

Frank P. Wood
Alfred, ME ☞

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* PRINTING IN ITS GREAT VARIETY · THE VEATCHS ARTS OF THE BOOK *

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