



Newsletter
Number 161
Winter 2007

A Message from the President

DEAR FELLOW APHA MEMBERS

NEARLY A YEAR into my term as APHA president I have much good news to report, and many thank-yous to share. Membership is up, thanks in part to Virginia Bartow, Stephen Crook, Nina Schneider, her colleague printer Russell Maret, and other APHA members responsible for revamping the APHA membership brochure. Special congratulations are due to Paul Romaine for orchestrating APHA's role in the very lively 'Atlantic World of Print in the Age of Franklin' conference held in Philadelphia this past September, and for bringing us a most entertaining J. Ben Lieberman Memorial Lecturer in the person of Henry Morris. The year was one in which many of you (like Kitty Maryatt in Southern California, as well as Jane Rodgers Siegel and others here in New York) labored diligently to support or even revive, your APHA regional chapters. Thank you! Speaking of revitalization, please welcome Brian Frykenberg, the new editor of the APHA Newsletter: it is wonderful to see our quarterly news-sheet back on schedule. And kudos to Martin Antonetti and Jerry Kelly (not to mention some fifteen talented printers, poets, and book artists) for the splendid success of our latest special publication, *Verse Into Type*. I very much enjoyed sharing more good news with many of you at the Annual Meeting in January.

Eric Holzenberg

Call for Papers

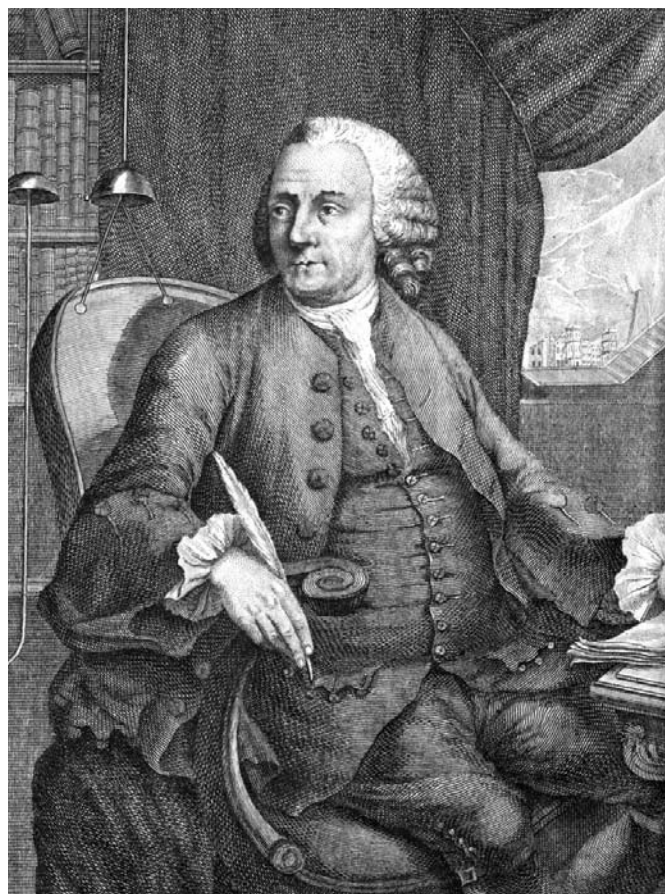
APHA welcomes proposals for papers to be read at

TRANSFORMATIONS:

THE PERSISTENCE OF ALDUS MANUTIUS

the Annual Conference, October 11–13, 2007 at UCLA.

For details, see page 8.



A Report on the Annual Conference

PHILADELPHIA 2006

A WONDERFUL TIME was had by all at the September conference held in Philadelphia in conjunction with the McNeil Center for the Study of American History, the University of Pennsylvania, and the Library Company of Philadelphia. APHA members made up about a quarter of the audience. The conference was generously underwritten by the McNeil Center and the Library Company so that it was entirely free to attendees. Papers were precirculated and expected to be read by all who planned to be present. Registrants were provided free web access to the papers in late August 2006; a complete set of these (about 2 inches thick—a body-builder's delight) was available for \$20 at the event.

APHA Philadelphia was organized around thematic panels, each with three presenters and a commentator. Presenters did not read their papers; instead, they summarized their main points, the commentator made criticisms, and discussion was opened to the audience. Often presenters spoke about how they came to their topics or how their research differed from that of others,

or they shared other information that might not have been included in the precirculated paper. The conference was also unusual in attracting dozens of people from outside of APHA: young and not-so-young historians of American history, book history, literature, bibliography, and, of course, printing history were jumbled all together in Philadelphia. You really could feel the synapses firing around this crowd of over 200 people. Your reporter (admittedly an organizer & thus perhaps more inclined to put a positive spin on things) felt as hyper-stimulated as a cat rolling around in a bed of catnip. Here are highlights from a few sessions and papers that I feel will be of particular interest to APHA members:

APHA Philadelphia began with 'Quidnunc,' a conversation between Robert Darnton of Princeton (winner of the 2005 APHA individual award) and David D. Hall of Harvard. The two distinguished scholars talked informally about what is to be done in the field. Friday saw a series of panels oriented towards contemporary scholarly approaches to American history, and, in some cases, towards book history. The morning sessions focused on almanacs and readers, while the afternoon concentrated on political and subversive uses of printing (mostly newspapers). The day concluded with a reception and banquet at the new McNeil Center on the University of Pennsylvania campus.

On Saturday morning, APHA came into its own with a panel on printers. Ellen Cohn of the Papers of Benjamin Franklin argued that Franklin's Passy Press had been mischaracterized in the historical literature: it was never a 'plaything,' but rather, Franklin used it to print diplomatic documents which helped convey a sophisticated image of the infant United States to France, one of the most powerful countries in the world. She also noted that the non-diplomatic 'Bagatelles' were printed *after* the Treaty of Peace had been signed. Further, she found (working with James Mosley) that Franklin had commissioned some unique typefaces in order to deter forgery—in particular, a sloped Roman which had been drawn by Jean Jannon but never cut for the Imprimerie Royale. Martha J. King of the Papers of Thomas Jefferson spoke about Franklin's colonial network of former apprentice printers, particularly women who were often the widows or daughters of apprentices. Franklin's coterie set up a news grapevine, provided jobs for his former employees, and organized a group of local agents to collect rags for his papermaking enter-

prise. More importantly, it ensured that Franklin had no competition in Philadelphia. John Dixon of UCLA spoke about colonial politician and author Cadwallader Colden, who proposed a printing method that would make use of plates and allow authors control of them. Commentator James Green pointed out that, although Franklin and the Englishman William Strahan dismissed the concept, Colden's system nonetheless foreshadowed the 19th century, even if it was to be publishers, rather than printers, who would assure the success of stereotype. Green's response to the three papers was enjoyably enlivened by his deep knowledge & gentle wit.

The second Saturday morning session concerned bookselling. Eve Tavor Bannet of the University of Oklahoma spoke about letter-writing manuals, Stéphane Roy of the Yale Center for British Art discussed James Rivington's printing of Cook's voyages, and Nick Wrightson from Oxford elucidated the intersection between the transatlantic book trade and the scientific networks. James Raven responded in detail by reflecting on his own work. The afternoon panel directed attention towards libraries, with papers by Kevin Hayes (University of Oklahoma) on how Benjamin Franklin organized his books, or didn't; Mark A. Peterson (University of Iowa) on politics; and APHA member David Whitesell (formerly of Harvard University, now of the American Antiquarian Society) on student and faculty use of the Harvard College Library during the 1760s.

Barbara Oberg, editor of the Papers of Thomas Jefferson and former editor of the Papers of Benjamin Franklin, delivered a graceful and insightful summary of the conference themes, and the floor was once more opened for final discussion. It was clear from comments made that many attendees were very excited by the conference.

APHA Philadelphia concluded with a reception and gallery tour at the Library Company of Philadelphia, where the magnificent 'Benjamin Franklin, Writer and Printer' was still on display. Curated by James Green and Peter Stallybrass, this exhibition drew on the LCP's extensive holdings. (The catalog, available from Oak Knoll Books, is superb—I recommend it highly.)

Plans are underway for some of the Philadelphia papers to be published in forthcoming issues of *Printing History, New Series*.

Paul Romaine

Paper: There Wouldn't Be Any Printing History Without It

HENRY MORRIS, BIRD AND BULL PRESS
THE 2006 LIEBERMAN LECTURE

ON THE EVENING OF OCTOBER 25TH at Princeton Art Museum's McCormick Hall, Henry Morris successfully defended the claim made in the title of his lecture. Starting with a whirlwind history of paper and papermaking, Morris pointed out that the first use of printing on paper was in 770 AD, when Princess Shōtoku of Japan commissioned one million scrolls, printed with prayers, to be completed in record time. He observed wryly that, in a tradition that has lasted over 1200 years, this was also the first rush job. Papermaking techniques followed the trade routes west to Damascus, and thence throughout Europe. Morris then focused on a few individuals whose scholarship, experiments, and tenacity led to a greater understanding of ancient papermaking techniques, and discussed technological innovations that have facilitated the inexpensive & relatively quick production of printed material.

Cotton and linen rags, used to form paper that was both strong and friendly to ink, became scarce as printing techniques improved. Realizing the desperate need for an alternative medium, Jacob Christian Schaeffer experimented with a variety of materials including plant fibers, potato skins, wasps' nests, and even marshmallows! Morris noted that 18th-century papermakers' inclusion of a small amount of rag escaped Schaeffer's knowledge, and that his attempts to make wasps' nest paper were actually successful when he added 20% rag content. Unfortunately (though maybe fortunately for wasps in the long run), the useful part of wasps' nests is so small that twenty to thirty nests are required to create a modest sufficiency of paper; commercial production depending on anything derived from them proved impractical. Morris described his own experiments with wasps' nest paper. He discovered that it takes three pounds of wasps' nests to make a sheet of paper and that even this will only yield about six ounces of satisfactory material. His biggest challenge was finding usable nests, and he kept the audience laughing while he related his many adventures hunting and gathering. He too, like Schaeffer, achieved success by adding rag content to the nests, and displayed some of the paper he

created with this blend, along with his own wasp watermark designed for the occasion.

Nicolas Louis Robert, the second subject of the evening's talk, was born in 1761 and had an early career as an artilleryman in France. Although, Morris argued, he is not recognized in the canon of papermaking history, Robert was responsible for developing the first successful method of creating a continuous roll of woven paper. As a bookkeeper for Leger Didot, Robert was aware of the need to produce greater amounts of paper than was currently possible, particularly for the required *assignats* produced by the Essonnes mill. It is just such machine-made wove paper that was necessary for high-speed, high-volume, and low-cost rotary printing. After creating a small prototype in 1796 that proved wove paper a viable alternative to the labor-intensive laid paper method, Robert sold the patent for his model to Didot, who in turn sold shares to Fourdriniers' stationery wholeseller. Fourdriniers proceeded to develop a machine which became so successful that they were driven into bankruptcy due to pirating of the design. Robert, who remained unrecognized and unpaid for his patent, died in poverty in 1828. The new machine in effect killed off the hand-made paper industry.

Dard Hunter, Leonard B. Schlosser and Thomas Keith Tindale are names familiar to those who know a thing or two about the history of papermaking. Tindale, an American who was sent to Japan after the Second World War as an advisor to the Japanese Civil Service, came into contact with Japanese papermaking methods. After extensive research he wrote a multivolume book describing these techniques, entitled *The Handmade Papers of Japan*, which was published by Charles E. Tuttle in 1952. The text itself was printed monotype from various typefaces with the titles carved in wood, and included tipped-in paper samples. Morris concluded with images from his book.

Henry Morris became interested in paper and books fifty years ago, and taught himself papermaking through trial and error. When asked if he was still making his own paper, Morris informed us that the last batch of paper he made was in 1986. As proprietor of Bird & Bull Press, which he started in 1958 originally to make use of his own handmade paper, he amused us, inspired us, and taught us a thing or two—much as his publications have to generations of bibliophiles and papirophiles.

Nina Schneider



Finding Stuff Online, Part IV: Printed Materials on eBay

FINALLY, THE MUCH ANTICIPATED LAST PART of my series of articles on 'finding stuff online' (and we all need more stuff)! In this installment, I'll discuss finding printed materials. Much of what I wrote in the Autumn 2003 issue of the *Newsletter* (<http://www.printinghistory.org/htm/news/pdfs/apha-news-153-2003-fall.pdf>) is applicable here, so I won't rehash it. Also, I won't get bogged down in technical details, because eBay evolves over time. I am assuming that, because you are a member of APHA, you are an intelligent, refined person with a vast knowledge of books and printing history. Sorry, but much of that knowledge won't help you here. Many of the sellers on eBay do not know the vocabulary or terminology we use on a regular basis. You won't see most of the descriptions there noting whether the book you want is an octavo or folio. Carter's *ABC for Book Collectors* is not relevant to your quest. Of course this is not an absolute, because over the past few years more book dealers have been listing items that haven't sold in their shops for a while. Their descriptions can be quite good. But if you rely on the standard vocabulary, you'll miss more than you'll find.

So where do you look on the website? There is a section for books, and much ends up there. Under the section on antiques you'll also find as subcategories 'books and manuscripts' and 'maps, atlases, globes.' If you check under collectables, there is a 'postcards and paper' subdivision where much ephemera is listed. While these are the obvious places to search, people also will list items under less transparent categories. For example, say you are looking for illustrated Civil War envelopes. Besides the usual places, it will be worthwhile to check the military part of the collectables section. The more you are familiar with the subdivisions, the more accurately you'll guess where people might list things.

If you are searching for specific titles or authors, then your work is easy. Sellers will describe what is in front of them. For books, the most obvious points to note are

author, title and year of publication. Genre is harder, but still can be done if you know what words appear often in the title. Physical characteristics are the hardest to find. Here author and title are usually irrelevant. And while you may be looking for books bound in specific materials (e.g. calf, cloth, pigskin), the seller often doesn't note such information in the description. This is where your keen intellect and knowledge of the subject pay off. Many features have been utilized to indicate specific ranges of time. If you know the dates you're looking for, you can search under just those dates. Even though this isn't a perfect solution, you've still managed to narrow down the number of hits considerably.

For example, in the field of publishers' cloth bindings, varieties of printed cloth (stripes, patterns, etc.) were used mostly used between 1846 and 1854. These can be quite striking, but sellers frequently don't mention them in their descriptions. You will have to slog through many entries, but you can narrow what you have to look at by searching under book categories and run a search for 184* and 185*. The asterisks are wildcards and will search for the 1840s and 1850s.

You do not need to be registered as a user to browse the categories or search for specific items. But you do need to be registered to bid on them. As I mentioned above, eBay has evolved over the years. One way it has changed is that some features that once were available to everyone are now restricted to registered users. Previously, one was able to view completed auctions, or what particular bidders had bid on. These were very good practical tools. However, now you must be registered to benefit from them. So just assume that any worthwhile feature on eBay either requires you to be registered already, or will do so in the near future.

And now for a few tips: Suppose you have been seeking some kind of printed thing for a long while, and one finally shows up. Unfortunately you are outbid, and the item sells for a high price. This is the time to be extra vigilant, because, if it goes for a good price, it can also draw out further copies from sellers who hope for similar payoffs. The advantage to you is that the highest bidder now has a copy and thus is no longer a competitor.

If you are looking for European imprints, there is a separate eBay most people are not aware of. Go to eBay's homepage and look at the bottom. There is a list of countries that have their own versions of eBay in their own languages. Most items in these versions do not show up in a search on the American site. As a bo-

nus feature, this collection of eBay affiliates has an option that allows you run your search across the entire range of European sites.

Finally, there are some things you are unlikely to find on eBay. If you are looking for important reference books and bibliographies, they rarely show up there. (See my column in the Summer 2004 *Newsletter* for finding this type of material.) If you only collect items in pristine condition, you should cultivate a good relationship with a dealer who specializes in your collection. eBay is excellent for finding items that are in poor to decent shape and for things you aren't afraid to pass around for students to look at. However, the cream of the crop rises above eBay. Here is one warning. If a seller describes a book as showing some wear and the image has the edges cropped, it usually means the book is a dog. Ask the seller to e-mail you a digital image that shows the edges of the book before you place a bid.

There are some reference books, such as *Who's Who in America*, that appear annually. If you don't mind a copy that is one year old, then eBay can save you a lot of money. Find out when the latest edition is released, then wait a few weeks and start looking. Some places discard their older copies via eBay when they get the latest edition. You can often pick up the previous year's edition for pennies on the dollar. I once purchased a six-volume reference book published in 2005 for \$26.00 when the 2006 edition came out at \$935.00!

Patience is a must when you use eBay to find books, prints, ephemera, etc. The rewards are worth it, whether you are building a personal collection or are finding things to show to students. All it takes is time and money, both of which we all have an abundance of.

Vincent Golden

Printing History, New Series

WITH ISSUE NUMBER 50, which will be published early in 2007, the current series of *Printing History* will come to an end. It began back in 1979 and flourished under the able editorship of Susan Otis Thompson, Renée Weber, Irene Tichenor, and, since 1990, David Pankow. The *New Series* will begin with Number 1, also early in 2007, under a new editor, William S. Peterson. Bill Peterson, a long-time friend of APHA, is Professor Emeritus of English at the University of Maryland. He is former editor of *Papers of the Bibliographical Society of America* and the author of books about the Kelm-scott Press and Daniel Berkeley Updike. *Printing History, New Series* will be published twice each year, in January and in late summer. You'll notice a new look with the *New Series*, too.

The editor prefers to receive submissions as e-mail attachments, created, if possible, in Word, WordPerfect, OpenOffice, or RTF (though he can deal with other formats if necessary). *Printing History* follows *The Chicago Manual of Style* (slightly modified), and contributors should observe that its notes are rendered as footnotes rather than endnotes. Readers familiar with *Printing History* know that it especially welcomes illustrated articles. If you would like more information, please get in touch with Bill Peterson at wsp@wam.umd.edu, or editor@printinghistory.org.

Martin Antonetti

The APHA Newsletter
www.printinghistory.org

VICE-PRESIDENT FOR PUBLICATIONS
Martin Antonetti <publications@printinghistory.org>

EDITOR
Brian Frykenberg <frykenberg@comcast.net>

PRODUCTION EDITOR
Terrence Chouinard <tchouinard@wells.edu>

The Editorial Committee welcomes your news, announcements, comments & corrections. Address all correspondence to:

AMERICAN PRINTING HISTORY ASSOCIATION
Post Office Box 4519, Grand Central Station, NY 10163-4519

The APHA 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 \$45; Institutional, \$55; Contributing, \$90; Sustaining, \$200; Benefactor, \$500. Membership also includes a subscription to *Printing History*, APHA's semi-annual scholarly journal. Advertising in *The APHA Newsletter* is available for \$85 a quarter page. Copyright © 2007 by the American Printing History Association. All rights reserved.

Oral History Project

EUGENE BRANCOLINI, Director of Educational & Production Services at WTIU (Indiana University Television, Bloomington, IN 47405), has burned a DVD for APHA/NE of a videotaped interview that he recorded of John DePol during the summer of 1985 at the Buttonmaker Press in Greencastle, Indiana. Don Knoepfler conducted the interview. Eugene has also taped a comment or two from Don, as well as some footage of John's work and of John actually engraving.

Alice Beckwith

Recent News & Upcoming Events

NATIONAL

APHA'S ANNUAL MEETING FOR 2007 took place on Saturday, January 27, at The New York Public Library's South Court Auditorium. A business meeting, with reports of officers and an address by current president Eric Holzenberg, was followed by presentation of APHA's individual and institutional distinguished achievement awards, and naming of the 2007 APHA Fellowship winner. After closing announcements, members adjourned for cheese, potables and conviviality. Many wended their way to the Grolier Club for a post-reception 'Farewell Tea', where they chatted at greater length and enjoyed the current exhibits. A full report on the meeting and the award winners' speeches will appear in the forthcoming, March issue of the *Newsletter*.

Editor

NEW YORK

THE NEW YORK CITY BOOK CULTURE SEMINAR held its inaugural meeting on October 27, 2–4PM at the Education Center of the Morgan Library and Museum. The panel and discussion, entitled 'Poetry into Print; Design Problems and Solutions,' were led by prize-winning graphic designer Jerry Kelly, Intima Press/Studio on the Square proprietor Mindy Belloff, and *Poetry in Motion* (subway project) graphic designers Alicia Martinez, Jim Michaels and Richard Kuczkowski. The new APHA portfolio *Verse Into Type* (2006), designed and coordinated by Jerry Kelly, was available for viewing and was a prominent topic of conversation. The event, which was limited to 44 participants, and followed by tea and cookies, was sponsored by APHA under the auspices of the New York Chapter, with assistance from the Palmer School of Library and Information Science of Long Island University, the Morgan Library & Museum, and the Bibliographical Society of America.

On December 11, APHA NEW YORK held its Annual Membership Meeting for 2006 at the Grolier Club, where major items of the day were the reorganization of APHA/NY and the election of new officers. The special guest was Paul Shaw, whose talk was entitled 'From Milton to Mattresses: The Early Work of W.A. Dwiggins, 1905–1930.' Paul's talk focused on Dwiggins' early career, looking not only at his advertising work but also his close connection with Alfred Bartlett and D.B. Updike. Most of what was shown was unfamiliar. Paul Shaw is both a graphic designer and a design historian.

As principal of Paul Shaw/Letter Design, he has won awards from AIGA, the Type Directors Club, the Art Directors Club and *Print* magazine. As a design historian, he has written about blackletter type, Bartolomeo Sanvito, George Salter, Morris Fuller Benton and W.A. Dwiggins. Paul teaches the history of graphic design and the history of typography at the School of Visual Arts, and calligraphy at both Parsons School of Design and University of the Arts. He is working on a full-length biography of W.A. Dwiggins.

APHA/NY extended a special thank-you on December 11 to Lowell Bodger, immediate past-president from 1989 to 2006. Lowell has served the New York Chapter with stimulating programs and opportunities to meet & mingle. Chapter members attended three to four excellent lectures a year delivered on a wide variety of topics in printing history and bookmaking, with speakers including local printers, craftspeople and book artists; fellow chapter members; and visiting guest lecturers.

In addition, a slate for election of chapter officers was presented, and a vote taken. Joel Mason is to be President; Paul Shaw, Vice-President; Fernando Peña, Treasurer; and Jared Ash, Secretary.

Virginia Bartow and Deirdre Stam

NEW ENGLAND

APHA NEW ENGLAND had its annual meeting and Wayzgoose on November 19 at David Wall's Applecart Press in Brunswick, Maine. After hearing officers' reports, we caught up on David's progress with polymer plates and letterpress. We swilled cider, devoured doughnuts, and discussed plans for next year's events. These include a lecture (May 19 in Rhode Island) on the papermaking career of Dard Hunter by Cathleen A. Baker, proprietor of The Legacy Press and Senior Paper Conservator at the University of Michigan Libraries. We are looking forward to a 'year of paper,' and anticipate heading out to Crane in Dalton, Massachusetts, and perhaps also to the Parsons Mill in Holyoke. Ilse Buchert Nesbitt has discussed possibly holding a workshop with us on making mulberry paper. We are always open to suggestions from all APHA members for programs. Please e-mail ideas to ahrbeckwith@aol.com.

Alice Beckwith

SOUTHERN CALIFORNIA

THE SOUTHERN CALIFORNIA CHAPTER OF APHA co-hosted a well-attended reception with Scripps College, on October 28, for the opening of an exhibit of Granary Books celebrating 20 years of publishing. Students hung the exhibit, wrote the catalog for and presented a DVD describing all 90 of the books featured there. This was a great opportunity to introduce undergraduates to the benefits of APHA and to encourage them and others attending to join.

SOCAL's Annual General Meeting convened at the Getty Research Institute on November 11. After the presentation of reports, Book Arts Curator Joyce Ludmer presented significant new acquisitions from the Getty Collection. As the first in a series for the SOCAL Chapter, Cristina Favretto organized an informal salon to discuss types we love and types we hate, on December 13 at Kitty Maryatt's new studio at Two Hands Press in Playa Vista.

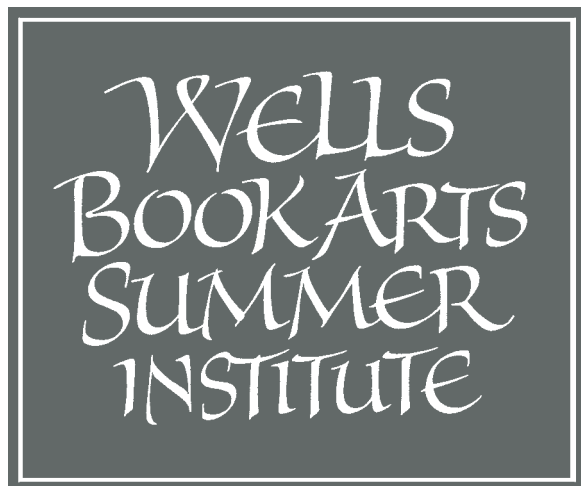
On January 27, 2007, APHA SOCAL co-hosted a reception with Scripps College Press at an exhibition & symposium on the long-ranging effects of Mallarmé's

Un Coup de Dés upon the artists' books movement. Invited speakers included Betty Bright, Johanna Drucker, Judd Hubert, Clifton Meador & Buzz Spector.

April 28, 2007 (10:00AM) will feature Typecasting with Mark Barbour at the International Printing Museum in Carson, CA. Mark, who is Executive Director of the museum, will give a presentation on the Linotype and Monotype machines, and will even cast some Chinese characters! The International Printing Museum was founded in 1988 by David Jacobson and Ernest A. Lindner, and showcases The Lindner Collection of Antique Printing Machinery. Information about the museum is available at <http://www.printmuseum.org>.

On May 19, 2007, Jeffrey D. Groves, Professor of English, Harvey Mudd College, will give a talk on the Columbian hand press, at Honnold Library, The Claremont Colleges.

Kitty Maryatt



THE WELLS BOOK ARTS SUMMER INSTITUTE offers an extraordinary chance to work with the finest artists in the nation in a historic setting of lyric beauty. Now in its third year, our program provides intensive, hands-on courses in letterpress printing, lettering arts & bookbinding. We welcome students from beginners to experts on the premise that different backgrounds offer positive and sometimes unexpected avenues for learning. Our remarkable instructors guide students as they explore the interaction of concept, form & craft. We invite you to join us on the shores of Lake Cayuga, in the heart of New York's Finger Lakes region, and to become part of a new tradition.

Detailed information will be available on our website this winter. To join our mailing list, please phone, email, or visit us on the web. We look forward to seeing you in July.

8-14 JULY 2007 *An Introduction to the Book Arts & Modern Publishing*
15-21 JULY 2007 *Macy Chadwick, Suzanne Moore & Donald Glaister*
22-28 JULY 2007 *Barbara Tetenbaum, Leslie Cabarga & Laura Wait*

Wells Book Arts Summer Institute 170 Main Street, Aurora, New York 13026
WWW.WELLS.EDU/BOOKARTS BOOKARTSCENTER@WELLS.EDU OFFICE 315.364.3420 FAX 315.364.3488

Transformations: The Persistence of Aldus Manutius

2007 ANNUAL CONFERENCE AT UCLA

APHA'S 2007 ANNUAL CONFERENCE will be held at UCLA, October 11-13, 2007 (Thursday-Saturday). APHA has previously held a conference in Los Angeles at the Huntington Library, but never at UCLA. The title of our conference will be 'Transformations: The Persistence of Aldus Manutius,' its theme being the enduring influence of Aldus & his followers, especially on twentieth-century printing. Local arrangements are being organized by Gary Strong, Conference Chair and Director of the UCLA Libraries. With Kitty Maryatt as Programs Chair, the revived APHA SOCAL Chapter will play an active & enthusiastic part in planning and expediting the conference, which looks to be a stellar event. The creative team working with Kitty is superb, and the resources they can draw upon in Southern California are without parallel—including, for example, UCLA's extensive Aldine Collection, which will be highlighted.

After Thursday morning registration, the schedule will feature the banquet & keynote address in the evening on the UCLA campus. Friday morning and early afternoon sessions will continue at UCLA. However, the venue for Friday afternoon's plenary session and reception will be the Getty Center. Saturday is re-

served for visits to other greater Los Angeles area sites of interest to printing historians. Hotel, transportation and other information will be available in the conference brochure and online. In the meantime, questions can be addressed to the VP for Programs, Paul Romaine, programs@printinghistory.org. Questions about the program may be addressed to Kitty Maryatt, kmaryatt@scrippscollege.edu.

The Programs Committee has issued a call for papers, which is available, with full conference details, at the APHA website, www.printinghistory.org. The deadline for proposals is March 30, 2007. Submissions will be considered in either electronic (preferred) or hard-copy. Email your proposal to apha2007@scrippscollege.edu; snailmail it to Kitty Maryatt, Scripps College, 1030 Columbia Avenue, Claremont, California 91711; or fax it with coversheet to 909-607-7576. Papers will be 20 minutes in length, with groups of three papers forming a panel. Proposals should list specific equipment needs. Papers that address innovation and its transformative nature in the history of printing worldwide are strongly encouraged.

Paul Romaine

New Members

Michael Addison Boonville, CA	Anne Stewart O'Donnell Falls Church, VA
Sheelagh Bevan New York, NY	Michael Seidman Philadelphia, PA
Colin Adlai Alden Browne Hermosa Beach, CA	Laura Sillerman New York, NY
Deanna M. Chavez Mechanicsville, VA	Michael Sillerman New York, NY
Gerald W. Cloud La Jolla, CA	Steven C. Smith Columbia, MO
Timarie Fisk Birmingham, AL	Andrea Wilder Cambridge, MA
Joyce Pellerano Ludmer Los Angeles, CA	Daria Wingreen-Mason Washington, DC

OAK KNOLL PRESS  FEATURED BOOK



2006, hardcover, 6 x 9 inches, 268 pages
ISBN 1584561947, Order No. 92255, \$45.00

The SP Century
*Boston's Society of Printers
Through One Hundred Years of Change*
edited by Scott-Martin Kossotsky

*"a Microcosmic History of
American Graphic Design
and Printing Techniques
in the 20th Century"*

www.OAKKNOLL.com

1.800.996.2556