



Newsletter
Number 162
Spring 2007

APHA Annual Meeting, 27 January, 2007

A BIASED REPORT

2007 Annual Conference Update

PLANS FOR OUR ANNUAL CONFERENCE, 'Transformations: The Persistence of Aldus Manutius', at UCLA on October 11–13, 2007 are moving ahead. A Call for Papers, first issued at the APHA Annual Meeting on January 27, has also appeared in the *Winter Newsletter* (no. 161), on the APHA website, and on various listservs. Our distinguished keynote speaker has been selected: H. George Fletcher, Brooke Russell Astor Director for Special Collections at The New York Public Library, will deliver his address on Thursday evening, October 11, at our banquet in UCLA's conference center. The conference presentations will begin on Friday, October 12. We are now arranging concurrent sessions of papers, with three speakers forming a panel. After the early afternoon panel, we will travel to the Getty Research Institute in Brentwood for a plenary session and reception. Saturday, October 13 will be a day of tours and activities at nearby institutions. The latest information can always be found on the APHA website, www.printinghistory.org. Please join us!

Paul Romaine and Kitty Maryatt

Newsletter Production: Welcome & Thanks

Please welcome Paul Moxon as the new APHA *Newsletter* Production Editor. Proprietor of Fameorshame Press, Paul is well known as a teacher of letterpress printing and for his vandercookpress.info website and associated blog.

Please join us in thanking Terry Chouinard for his fine work on the *Newsletter* over several years as Production Editor. Terry's skill in typesetting and design has made our quarterly informational source polished, clear and attractive.



Peter Koch and Keynote speaker Michael Twyman, right. (Photo: Ray Nichols)

EVERY YEAR, BIBLIOGRAPHY WEEK saves its best for last. The 2007 APHA Annual Meeting, energetic and optimistic, showed how much activity—lectures, conferences, publications and more—can be accomplished on a slender budget, and particularly on an endowment which is positively paltry compared with those of kindred organizations. Over 100 APHA members, and many friends and guests, filled the recently completed South Court Auditorium at New York Public Library, where Charles J. Liebman Curator of Manuscripts **William Stingone** genially welcomed to us on behalf of NYPL, and current APHA President **Eric Holzenberg** proceeded to guide the order of the day with an engaging interweave of directness and humor.

Virginia Bartow, Vice-President for Membership, reported that our membership for 2006 numbered 720, among which were 443 individual and 122 institutional members, with 248 active in a chapter. Figures for 2007 are showing an amazing increase of 38 chapter members, thanks to the effort and hard work of the chapter officers, who organize all the local events. APHA also has a new membership brochure, thanks to Kathy Walkup, Nina Schneider, Kitty Maryatt and Russell Maret. We have found new ways to expand our mailing list, and Kitty has assiduously drawn attention not only to new programs in the SoCal Chapter's purview,

but also to the upcoming Annual Conference at UCLA. A moment of silence was observed for members Emerson Wulling and Paul Hayden Duensing, whose obituaries are included in this *Newsletter*.

Paul Romaine, Vice-President for Programs and APHA Webmaster, recapped the success of Henry Morris' J. Ben Lieberman Memorial Lecture (Princeton, October 25, 2006), 'Paper: There Wouldn't Be Any Printing History Without It', and of the 2006 Annual Conference, 'The Atlantic World of Print in the Age of Franklin', held in Philadelphia at the end of September. Those who missed this stimulating event will be glad to hear that some of its papers will appear in forthcoming issues of *Printing History, New Series* and that a revised version of the Library Company's exhibition on Benjamin Franklin will open in December 2007 at the Grolier Club. Paul also whetted appetites with exciting details of the upcoming 2007 Annual Conference, 'Transformations: The Persistence of Aldus Manutius', to be held at UCLA, during October 11–13. We were offered the first issue of the conference's call for papers, which is now available on the APHA website.

Martin Antonetti, Vice-President for Publications, announced some very notable transitions. He welcomed **William S. (Bill) Peterson** as Editor of *Printing History, New Series*, and **Brian Frykenberg** as Editor of the relaunched APHA *Newsletter*. The current year will see a bumper production of 2 issues of *Printing History, New Series*, together with 2 issues of the old series edited by David Pankow and designed by Jerry Kelly. The Fall 2007 *Newsletter* (no. 164) will include an updated membership directory. Martin also relayed the good news that 46 copies of *Verse Into Type: The APHA Poetry Portfolio* have been sold; the publication project has come more than halfway towards paying for itself. Treasurer **Deirdre Stam** neatly outlined APHA's fiscal health in 2006. We have kept our finances stable, adhering closely to budgets, maintaining integrity in cash flow, guarding restricted funds, and garnering returns from investments. She noted ironically that in general the condition of books being balanced is something to be marveled at, but that in our case it is the result of laudable effort by many, most especially **Stephen Crook**, who has kept a watchful eye to keep us in the black.

Returning to the podium as Chair of the Nominating Committee, Martin Antonetti presented a slate of Trustees committed to serve until January, 2010,

and his motion was duly seconded and accepted. The Trustees are: for their first term, **Robert McCamant** and **Steven E. Smith** (both of whose achievements are profiled in this *Newsletter*); and, for a second term, **David Whitesell**, who has recently joined the American Antiquarian Society as Curator of Books.

Nina Schneider, Chair of the Fellowship Committee, announced the winner of the Fellowship for 2007, Renzo Baldasso (whose project is described in this *Newsletter*). Nina said that the committee, which also included Barbara Blumenthal and Daniel J. Slive, faced a hard decision between so many excellent applicants in disparate fields.

Our President, Eric Holzenberg, summed up APHA's year with wit and energy, in a 'good news / better news' format. Reviewing our stable finances, membership growth, revitalized publications, and engaging programs, he noted the need for *all* APHA members to be part of the work of keeping APHA alive and growing. He waved the lovely new membership brochure in the air while exhorting each of us to encourage like-minded folk to become members.

It falls to the President's lot to thank those who have worked so hard to keep APHA going, including: outgoing Board members; **Russell Maret**, who richly earned thanks and applause for hand-printing in *two* colors and blind impression 150 copies of a beautiful keepsake meeting program (much admired by Michael Twyman, sitting next to me), as well as for producing that attractive new brochure; **Lowell Bodger**, for so long the mainstay of the very active New York Chapter; the new officers of reorganized chapters; **David Pankow**, outgoing *Printing History* editor; **Paul Shaw**, who lettered the award certificates (also much admired by Michael); and our ever-thankable Executive Secretary, Stephen Crook.

It was the great pleasure of your reporter to present the Annual APHA Individual and Institutional Awards for 2007 to this year's laureates. I rashly owned the debt of a drink publicly (and now in print) to David Whitesell, last year's chair of the Awards Committee, for suggesting my name as his successor. I had had such a good time working with the diligent committee: **Julia Blakely**, **Michael Russem**, and **Bob Williams**.

Michael Twyman, pre-eminent historian of lithography of our time, author of numerous books and articles, teacher, lecturer, administrator, and Director of the Centre for Ephemera Studies, received the 2007

Individual Award ‘for a distinguished contribution to the study, recording, preservation or dissemination of printing history.’ He gave an engaging talk in which he discussed how he got involved with lithography—first as an artist, and subsequently as a historian, beginning by working through the John Johnson collection (then still held by the Oxford University Press), accompanied in part by Elizabeth Harris, last year’s APHA laureate. Michael Twyman described the overly optimistic outline he set for his dissertation on the history of lithography, two chapters of which filled up a decade of work and became his doctoral thesis. Projected chapters became whole book projects of later years, including his current obsession, the immense topic of chromolithography. He urgently brought to our notice that, just as the study of books is bigger than the study of the history of printing, the study of the history of printing likewise is larger than the study of book production. ‘To confuse the history of printing with the history of the book’, he said ‘does a disservice to both’, and we miss much of the impact of printing on society because of our focus on letterpress books. Much of Twyman’s work has consisted of his effort to rectify this imbalance, and he warned us that he is getting ‘irritated and cross’ with the domination of the book in printing history.

Michael Twyman described a current pedagogical movement in Britain called ‘collections-based teaching’, which has led to the one University of Reading course he offers in his retirement, where he brings books and ephemera to class to look at with students of information design, type design, and book history. The material he uses is mostly his own, and he discussed the tension between special collections and preservation on the one hand, and fruitful use of materials on the other. I wish this kind of teaching were bigger on our side of the pond—the special-collections librarians I know have to work hard to get faculty to take advantage of us.

Next I had the privilege of presenting the 2007 Institutional Award to the **Society of Printers**, the Boston-based association whose motto, ‘For the Study and Advancement of the Art of Printing’, is exemplified by a century-long record of exhibitions, lectures, and publications on ‘the art preservative of all arts’. I described them as ‘kissing cousins’ to APHA, as their interests very much overlap with ours. But they meet regularly for dinner and conviviality, as well as creating

publications, lectures, and exhibits.

Patricia Peterson, President of the Society of Printers, gave a lovely talk about SP’s history, and especially about their centennial in 2005, ‘Boston Ink’. This impressive, beautifully designed exhibition, held at the Boston Public Library, surveyed the last 100 years of printing and design in and around Boston and New England. Peterson also talked about the publication of *The SP Century*, edited by Scott-Martin Kosofsky. The images she showed us in her accompanying digital slideshow were impressive enough, but the drop-dead design of the visual presentation by SP (and APHA) member **Lance Hidy** prevented some audience members from fully hearing what she had to say. Plans are underway to make this presentation accessible on the Society of Printers’ website, www.societyofprinters.org.

As always, the meeting ended with a social debauch as all of us hard-working attendees adjourned to crackers, cheese, various potables and conversation with friends old & new on NYPL’s 2nd Floor. Unsated, we wended our way towards Bibliography Week’s culmination, to chat further and enjoy current exhibitions at the Grolier Club’s ‘Tea’, which, as it turned out, came in both red and white, and was served in goblets.

Jane Rodgers Siegel

The APHA Fellowship

‘THE APHA FELLOWSHIP, now into its fifth year, awards up to \$2,000 for research in any area of the history of printing in all its forms, including all the arts and technologies relevant to printing, the book arts, and letter forms’. So says the official literature. But what does this mean? Who are these people who receive Fellowships and then go on to further scholarship in the field of printing history?

When the Fellowship was launched in 2003 **John A. Lane**, an independent scholar in the Netherlands, received the first such annual award for his research and census of the type specimens of the Voskens/Maapa Foundry. Dr. **Susanna Ashton**, who is Associate Professor of American Literature at Clemson University, was awarded the 2004 Fellowship for her work on African-American printer and publisher William Stanley Braithwaite. She used it to complete her monograph

Bound: Black Men as Book Men, now in preparation by the Pennsylvania State University Press. **Lance Hidy**, winner of the 2005 APHA Fellowship, was able to finish his research for *The SP Century: Boston's Society of Printers through One Hundred Years of Change*, edited by Scott-Martin Kosofsky and published by the Society of Printers, Boston Public Library, and Oak Knoll Press in 2006. Our 2006 award recipient, **Paul Shaw**, is working on a full-length biography of W.A. Dwiggins, the graphic-arts world's Wunderkind, on whom he presented an illustrated lecture at APHA New York's Annual Membership Meeting during December.

This year the Fellowship Committee has awarded the 2007 APHA Fellowship to **Renzo Baldasso**. Mr. Baldasso's project, 'Erhard Ratdolt and the Visual Dimension of Early Printed Books', seeks to establish how graphic representations by Ratdolt and other 15th-century printers shaped new reading habits as well as the approach of readers to texts. As a Ph.D. candidate at Columbia University in the Department of Art History, Mr. Baldasso has published numerous articles and reviews focusing on early scientific illustrations and diagrams. His education in science, history of science and art history forms an unusually rich and

promising background for well-informed scholarship. In using the Fellowship for a one-month residency in Washington, D.C., Mr. Baldasso aims to reconsider 'the pioneering efforts and achievements of early printers that defined the visuality of the printed book, setting it apart from that of illuminated manuscripts and hand-finished books'.

If this quick overview inspires you, as it should (and you ought to be motivated all the same), please consider applying for the APHA Fellowship yourself, or tell a friend about it. Printing affects our lives in countless ways. Who knows who the next Fellowship winner will be, and with what kinds of interests and gifts to share?

Nina Schneider

New Trustees

IT IS A PLEASURE in this issue of the *Newsletter* to feature two of our notable members who have recently joined the APHA Board of Trustees.

Robert McCamant of Chicago, Illinois, is proprietor, designer, and editor of the Sherwin Beach Press, a fine press specializing in nonfiction which he began in 1984. He is also founder and vice president of *The Chicago Reader*, for over 30 years one of the nation's most successful weekly alternative newspapers. Bob McCamant is active in Chicago's Caxton Club, and edits its newsletter, *The Caxtonian*, which he has transformed into one of the best of its kind. He is also a member of the Society for Typographic Arts, and recently joined the Grolier Club.

Steven Escar Smith of College Station, Texas, has been at Texas A & M University for the past 15 years, first as special collections librarian and, since 2002, as Director of the Cushing Memorial Library and holder of the Dr. C. Clifford Wendler Endowed Professorship in English. He is well known for his teaching in the history of the book, and for his research into such diverse topics as 19th-century book illustration and the history of the Hinman collator. In addition to many articles, Steve Smith has authored *Roy Fuller: A Bibliography* (Scolar Press, 1996) and edited the reference work *American Book and Magazine Illustrators to 1920* (Gale, 1998). He is a member of the Grolier Club and is also active in the Rare Books & Manuscripts Section of the Association of College & Research Libraries.

David Whitesell

The APHA Newsletter
www.printinghistory.org

VICE-PRESIDENT FOR PUBLICATIONS

Martin Antonetti <publications@printinghistory.org>

EDITOR

Brian Frykenberg <bfrykenberg@comcast.net>

PRODUCTION EDITOR

Paul Moxon <moxon@fameorshame.com>

PROOFREADERS

Paul Romaine and Stephen Crook

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; \$155 a half page; \$255 a full page. Copyright © 2007 by the American Printing History Association. All rights reserved.

Chapter News & Upcoming Events

NEW ENGLAND

2007, OUR 'YEAR OF PAPER': On Saturday, May 19, at a venue still to be determined in Rhode Island, Cathleen Baker of The Legacy Press and Senior Paper Conservator at the University of Michigan Libraries will talk on 'The Paper Making Career of Dard Hunter'. Sunday, June 24, at 2:00 p.m., we will visit the paper collection of Sidney Berger and Michèle Cloonan in Waban, Massachusetts. On a Friday in August, as part of an APHA/NE weekend in the Berkshires, we will meet at the Crane Paper Company in Dalton, Mass. Thursday, October 18 will see us at the John Hay Rare Books and Special Collections Library of Brown University in Providence, Rhode Island, where we will hear a lecture by Alan Fern, Director Emeritus of The National Portrait Gallery Washington, D.C., on the unusual paper choices of the 'Eragny Press of Lucien and Esther Pissarro'. Our subsequent visit to the exhibition 'Illustrating the Good Life: The Pissarros' Eragny Press, 1894-1914' will be followed by a Dutch Treat Dinner at the Brown Faculty Club. In November we will hold our Annual Meeting and Election of Officers.

Alice Beckwith and Paul Cyr

NEW YORK

THE REVIVIFIED NEW YORK CHAPTER held a membership meeting on December 11, 2006. Between 1989 and 2005, the Chapter sponsored regular lectures

and events for APHA members in the metropolitan New York area. Under the able leadership of President Lowell Bodger, the New York Chapter was a model for all of the APHA regional chapters. It was with regret that President Holzenberg received Lowell's resignation in the fall of 2006. At the December meeting, the New York Chapter recognized Lowell's accomplishments, and elected new officers. For further details, see the APHA website, at www.printinghistory.org/html/news/minutes_2006-12-11.

Virginia Bartow and Jared Ash

SOUTHERN CALIFORNIA

ON DECEMBER 13, 2006 we held our first-ever Salon, 'Types We Love and Types We Hate', and was it fun! (We even had a waiting list.) Emotions ran high at this congenial gathering of 18 Southern California Chapter APHA members at Kitty Maryatt's studio in Playa Vista. Cristina Favretto led the session. Richard Wagner brought in several books which he found readable or uncomfortable to read, and that started the discussion as to what attributes typefaces have that make them loveable or despised. Further talk suggested that any type might work if selected for the right project, and that you should find a good use for the type you hate. An attack on the new design for the *Los Angeles Times* was voiced, with comparisons made to the *Wall Street Journal* and the *New York Times*. Those who teach observed that young people tend to be attracted to the 'raw look'; they don't want type to appear perfect. It was noted that they, like us, are bombarded with broken letters in advertising. The lively, very enjoyable conversations concluded with a quote from Carl Sagan: 'Mutations are good for you!'

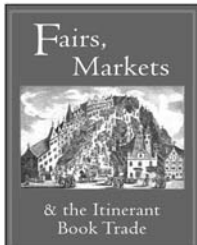
Kitty Maryatt

CHESAPEAKE

ON DECEMBER 9, 2006, the re nascent Chesapeake Chapter held a membership meeting at the home of Mike and Ellie Denker, in Pottomac, Maryland, where a slate of new officers was elected: Mike Denker as President; Ray Nichols, Vice President and Program Chairman; Sara Stone, Treasurer; and Stuart Bradley, Secretary. A six-member programs com-

**Fairs, Markets
& the Itinerant Book Trade**
edited by Robin Myers, Michael Harris, & Giles Mandelbrote

**The latest volume in the Publishing Pathways Series
includes chapters on:**



Fairs,
Markets
& the Itinerant
Book Trade

- The Frankfurt book fair in the early modern period
- Itinerant booksellers in 16th-century Spain & Portugal
- The Italic-Franco-Spanish book trade in the late 16th century
- Booksellers, chapmen & hawkers in East Anglia
- Peddlers in the urban Netherlands
- Scottish chapmen
- London street booksellers, 1690-1850

2007, Hardcover, 6 x 8.5 inches, 240 pages
ISBN 9781584562009 Order No. 92772, Price \$47.50

310 Delaware Street, New Castle DE 19720
www.oakknoll.com Phone: 302-328-7232 Fax: 302-328-7274

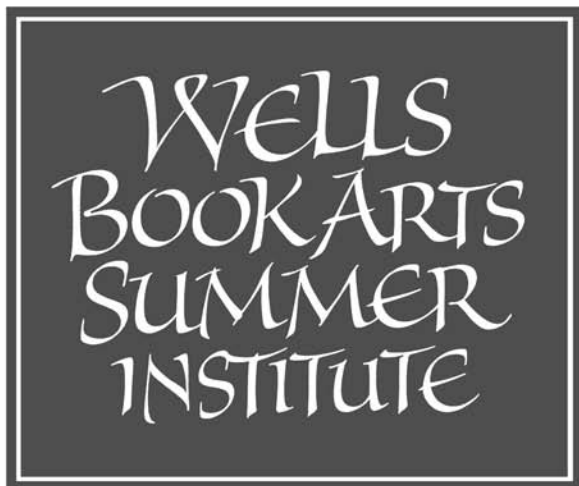
mittee was formed, and plans were made to hold 4 to 6 events per year. Business was followed by an excellent and enjoyable presentation on blackletter type. Mike Anderson talked about involvement in the production of a metal type version of B-36, the type used in the 36-line Gutenberg Bible; and Chris Manson presented an overview of his ongoing typographic experiments with many versions of German blackletter. Working from his background as a printmaker, Chris mixes his own linoleum cuts with Fraktur, Textura, and Bastarda painstakingly kerned to bring out the best of the metal type. Mike and Chris handed out page proofs of their respective projects. After this, Stan Nelson gave us an update on his work producing a hand typesetting mold, and Jill Cypher and Ray Nichols announced that they will be designing a 250-page book on the history of Newark, Delaware. The book will have a chapter devoted to the Press of Kells, an operation of long standing run by C. Everitt Johnson during the early and middle 1900s.

Sara Stone, Jill Cypher and Ray Nichols represented the Chesapeake Chapter at the APHA National

Annual Meeting in New York City on Saturday, January 27, 2007. Ray Nichols has created a brilliant website for the Chapter that can be found at www.printinghistory-chesapeake.org.

In its first event of 2007, on February 8th, 11 members of the Chesapeake Chapter visited Union Printmakers Atelier in Northwest Washington, D.C. Union was founded in 1977 as a printmaking and letterpress studio run by Scip Barnhart, who has taught those skills for years in the D.C. area and currently teaches at Georgetown University. Scip is equipped to produce fine-art prints by lithography and intaglio, and has letterpress equipment and a large collection of type. Scip guided us through the facility, where we looked at the Atelier print gallery, its type collection and assorted printing-history oddities. He gave us a detailed talk about lithography, etching and drypoint printing. His shop has over 400 lithography stones, 5 etching presses and 2 Vandercook presses. For more information see www.unionprintmakers.com.

Mike Denker, Ray Nichols and Stuart Bradley



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

Books Noted

In February of 2006 James Mosley gave the first Justin Howes Memorial Lecture at the St. Bride Institute. It has now been printed letterpress in handset Caslon type on Zerkall paper by APHA member Graham Moss's Incline Press: *Handmade Type: Thoughts on the Preservation of Typographic Materials*. iv 24 pp. stiff wraps. Purchase includes \$5 donation to the Justin Howes Memorial Lecture fund. Available from Incline Press, 36 Bow Street, Oldham OL1 1SJ, England (www.inclinepress.com).

The Plantin Press of Saul & Lillian Marks: A Bibliography, by Tyrus Harmsen and Stephen Tabor, treats all of the books, pamphlets and broadsides in which Saul or Lillian Marks had a hand, from the Rising-Marks partnership (1930–31) to liquidation of the Plantin Press (1986). xviii 152 pp. 16 col. plates. Available from Patrick Reagh Printers, Inc., 96 Bloomfield Road, Sebastopol, CA 95472 (707.829.6805, patreagh@sonic.net).

Forms in Modernism: A Visual Set by Virginia Smith (New York: Watson-Guption, 2005). Virginia Smith, Professor Emerita of Art at Baruch College and a former president and board member of APHA, explores the unity of all forms of design from typography to architecture to fashion in a beautifully presented and cogently argued reevaluation of 20th-century design history. Both Massimo Vignelli and Roger Remington call it a 'must-read'.

Announcements

THE 48TH ANNUAL RBMS PRECONFERENCE, 'From Here to Ephemerality: Fugitive Sources in Libraries, Archives, and Museums', will be held from Tuesday, June 19 to Friday, June 22, 2007, in Baltimore, Maryland, a short distance away from Washington, D.C., the site of the ALA Annual Conference. Further details may be found at www.library.jhu.edu/collections/specialcollections/RBMS/index.html.

THE EXHIBITION 'Illustrating the Good Life: The Pissarros' Eragny Press, 1894–1914', curated by Alice

Beckwith and sponsored by the Grolier Club Committee on Modern Fine Printing, is on display at the Grolier Club from February 21 to April 28, 2007. Further information is available at www.grolierclub.org.

DAVID L. VANDER MEULEN has mentioned that *Studies in Bibliography*, Volume 54 (see <http://etext.virginia.edu/bsuva/>) will be the last volume of that prestigious publication of the Bibliographical Society of the University of Virginia to be printed from Linotype at Heritage Press (Charlotte, NC), and therefore the last volume at all to be printed thus from metal.

New Members

Nina Ardery
Silver Spring, MD

Olivia Morales
Brooklyn, NY

Jill Cypher
Newark, DE

Graham Moss
Oldham, England

Elizabeth C. Denlinger
New York, NY

Otis Laboratory Press
Los Angeles, CA

Adam Doskey
Champaign, IL

Randy Parker
Cordova, TN

Carolyn Cades Engel
Charlottesville, VA

Barbara Pascal
Los Angeles, CA

Sophia Estante
Madison, WI

Jude M. Pfister
Morristown, NJ

Grace A. Fowler
Fallbrook, CA

Mark Pursel
Grantville, PA

Vi Thuc Ha
Los Angeles, CA

Lenore Rouse
Washington, DC

Barbara Heritage
Charlottesville, VA

Savannah College of
Art & Design
Atlanta, GA

Karen Karbiener
New York, NY

Amanda Stevenson
New York, NY

Christopher Manson
Rockville, CA

Rhonda Super
North Hollywood, CA

Russell Maret
New York, NY

Deborah Whiteman
Los Angeles, CA

Marcia Moore
Venice, CA

IN MEMORIAM

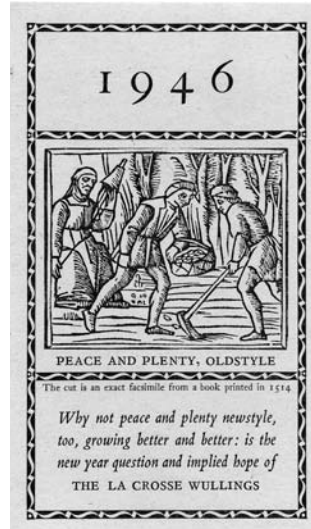
WITH SORROW WE NOTE that the distinguished typographer Paul Hayden Duensing died on November 6, 2006 in Watkinsville, Georgia, after a long illness. He was deeply involved in every aspect of the typographic arts for well over fifty years, chiefly through the 'Private Press and Typefoundry of Paul Hayden Duensing'. He designed and cut matrices for Chancery Italic, Quadrata, Unciala, XVI Century Roman type, as well as Zapf Civilité. He was a frequent contributor of insightful scholarly articles to *Fine Print*, and printed many of his essays on typographical history at his own press.

Paul was not only an expert in the arcane arts of engraving and fitting matrices; he was also deeply knowledgeable about Monotype casting. A member of APHA, APA, and Typocrafters, he was one of the founders of the American Type-casting Fellowship. He taught often at 'Monotype University'. His wide-ranging activities over the years gained him the friendship and affection of a great many in the world of typography. He is survived by his wife Ginger.

Stephen Saxe

Editors Note — Penland School of Crafts in Penland, North Carolina, is building a new letterpress and printmaking studio to be named after Paul Hayden Duensing and set up with equipment both from the school and donated by John Horn. A scholarship endowment in honor of Paul is being established for students to take letterpress classes. Contributions to this endowment will be matched dollar-for-dollar up to a total of \$10,000. For larger contributions, please contact John or Robyn Horn directly concerning possible matching funds. Make gifts out to the 'Paul H. and Ginger S. Duensing Scholarship Fund,' and send to Penland School of Crafts, P.O. Box 37, Penland, NC 28765-0037. More information on Penland School of Crafts is on its website, www.penland.org.

EMERSON GISSEL WULLING began printing, for pleasure, in 1915. He received a Masters Degree in printing history from Harvard in 1928, and a Ph.D. from the University of Minnesota in 1938, the same year he married Jean Laurier Crocker.



They settled in a modest home near the University of Wisconsin-La Crosse, where they raised three children. Emerson taught English by day, and printed, in his basement, either alone or with friends, in the evenings and on weekends. He died on May 29, 2006, at age 102 in La Crosse, Wisconsin.

A memorial service, held in La Crosse for Emerson and Jean, featured the hymn 'This is My Song,' by Lloyd Stone:

"This is my song, O God of all nations, a song of peace for lands afar and mine. This is my home, the country where my heart is; here are my hopes, my dreams, my holy shrine; but other hearts in other lands are beating with hopes and dreams as true and high as mine."

Gaylord Shanilec

Emerson Wulling was proprietor of the Sumac Press. He began printing with rubber type on a toy press given to him by his parents for Christmas, and was still printing in his 100th year. He produced some 270 books, chapbooks, broadsheets, and broadsides, as well as well-known New Year's cards and assorted ephemera. Having printed continuously for 85 years, he holds a record that likely will never be broken.

*from the Exlibris listserv obituary by
Robert Rulon-Miller*